

# PROSPECTUS

## 2020-21



ROYAL ACADEMY  
OF MUSIC







# CONTENTS



4

## ABOUT THE ACADEMY

Twelve reasons to study at the Academy .....	4
Principal's welcome .....	7
The Academy at a glance .....	10
What makes the Academy special? .....	11
Our heritage .....	12
Our world view .....	14
Associated artists .....	15
Recent graduates .....	16



18

## STUDENT LIFE

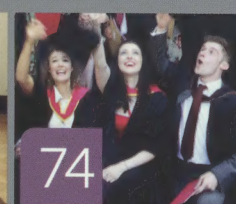
Your future .....	21
Inspirational teaching .....	23
Learn by performing .....	25
Professional skills .....	26
Our facilities .....	27
Library .....	30
Museum .....	31
Students' Union .....	32
Resilience and support .....	33
Love London .....	34
Accommodation .....	36
Scholarships and bursaries .....	37



38

## OUR DEPARTMENTS

Accordion .....	40
Brass .....	42
Choral Conducting .....	44
Composition and Contemporary Music .....	46
Conducting .....	48
Guitar .....	50
Harp .....	52
Historical Performance .....	54
Jazz .....	56
Musical Theatre .....	58
Opera .....	60
Organ .....	62
Piano .....	64
Strings .....	66
Timpani and Percussion .....	68
Vocal Studies .....	70
Woodwind .....	72



74

## OUR PROGRAMMES

Programmes of study .....	77
Undergraduates .....	78
Postgraduates .....	80
Research .....	84
The art of collaboration .....	85
Open Academy .....	86



88


## NEXT STEPS

Steps to applying .....	90
Auditioning .....	91
Tuition fees .....	92
Get in touch .....	93

Royal Academy of Music  
© 2019

Every effort has been made to ensure that the information included in this publication is correct at the time of going to print. Any queries about its content should be addressed to [publicity@ram.ac.uk](mailto:publicity@ram.ac.uk).





# TWELVE REASONS TO STUDY AT THE ACADEMY

## **Learn from the masters**

Experience  
inspiring one-to-  
one tuition  
with the world's  
finest teachers

## **Hone your performance skills**

Our students  
take part in  
around 500  
events every year

## **Work with your musical heroes**

We have an  
illustrious roster  
of visiting  
professors

**Live in the heart  
of London,**  
one of the  
most vibrant,  
creative cities  
in the world

**Raise your  
musical game**  
by working  
alongside  
outstanding peers  
from over  
50 countries

**Earn an  
internationally  
respected degree**  
awarded by the  
Academy and  
the University  
of London





**Showcase  
your talent**

with cutting-edge  
technology and  
in our world-class  
performance  
spaces

**Be inspired  
by different  
genres –**

classical, jazz,  
opera, musical  
theatre, historical  
and all forms of  
new music

**Prepare  
physically and  
mentally**

for a career at  
the top of an  
ever-expanding  
music profession

**Develop  
professional  
skills**

that will help you  
thrive in today's  
musical world  
and build  
your audience

**Make lifelong  
friends**

and professional  
contacts  
from around  
the world

**Collaborate  
internationally**

with many  
leading  
institutions  
including The  
Juilliard School









## PRINCIPAL'S WELCOME

Welcome to the Royal Academy of Music's prospectus. Choosing where to study is an important – perhaps even life-changing – decision. In these pages you will get a sense of the exceptional opportunities the Academy has to offer, and the many ways in which we help our students realise their potential.

One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best – their names are listed in the department pages. In addition to artistic creativity and inspiration, our outstanding staff bring with them first-hand knowledge of how to succeed in today's world. You will also get to work regularly with renowned visiting professors and

guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life. We are delighted that our commitment to excellence has been recognised with a Gold Rating in the latest Teaching Excellence Framework.

Preparing students for a career in music is our central objective. Alongside the delivery of intensive, high-level artistic training, we also offer professional development support that will teach you how to make the most of your talent in a demanding, ever-expanding industry. The sheer breadth of collaborative opportunities here lay the groundwork for the variety of life as a musician. We measure our success by our impact and influence on the music world – on pages 16, 17 and 21 you can browse the names of a few graduates who, in some cases not long ago, faced the decision you are now making, and for whom coming here was the start of a wonderful journey.

As Britain's oldest conservatoire the Academy is steeped in tradition, but it is also one of the most progressive musical institutions in the world. Students have access to cutting-edge technology in our beautiful performance spaces, our programming is groundbreaking, and in all our disciplines, from classical to musical theatre, jazz and composition, we ask students to explore their musical horizons to the limit.

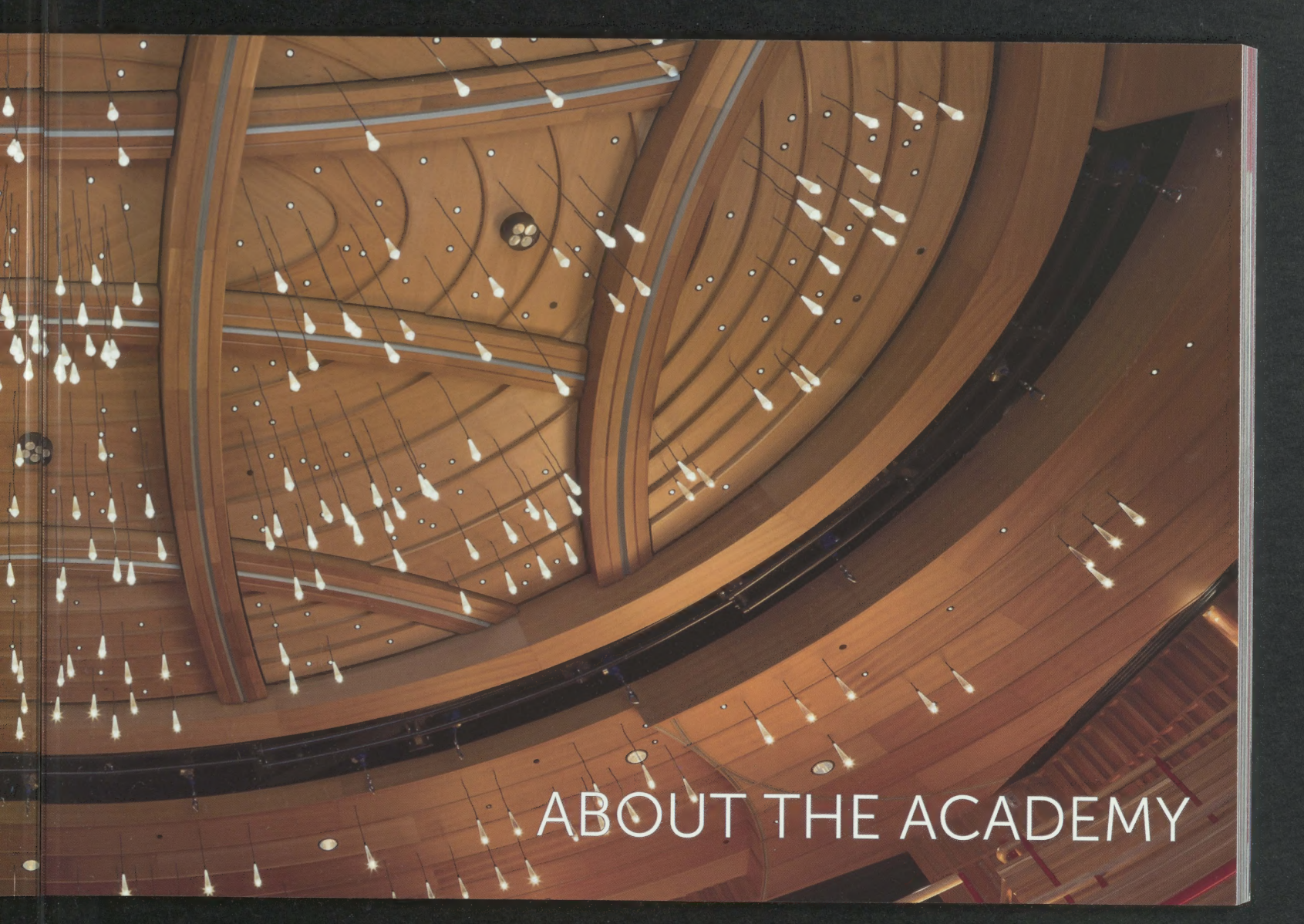
For you, the most pressing question is probably 'what will it actually be like to study at the Academy?' In the pages that follow you will see quotations from students about their experience here, and our website can provide further insight into how you will spend your time with us. If possible, do consider coming to one of our performance events or open days to experience our friendly atmosphere in person – we would love to welcome you.

Professor Jonathan Freeman-Attwood CBE  
**Principal**





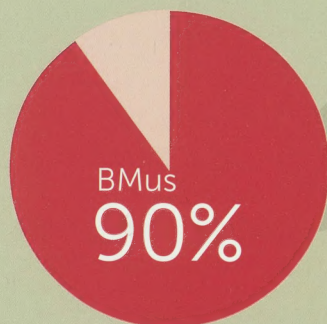




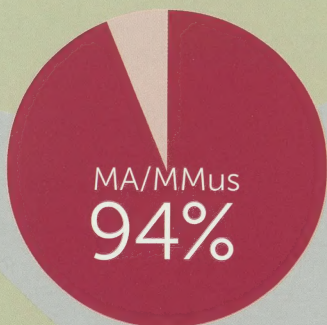
ABOUT THE ACADEMY



# THE ACADEMY AT A GLANCE\*



graduated with  
a first or upper second



graduated with  
distinction or merit

a total of  
**825**  
students  
from **58** countries

**£3.9m**

invested in **scholarships**  
and **financial support**  
for talented musicians



Open Academy  
worked with

**5,872**  
participants in

**44** projects

\*All data from 2017-18 academic year



# WHAT MAKES THE ACADEMY SPECIAL?



Since its foundation in 1822, the Academy has always been focused on musical excellence. Students perform and learn with our close-knit family of outstanding teaching staff and world-renowned visiting professors, and our educational and industry partnerships are exceptional.

Our students come from a wide range of backgrounds and over 50 countries. They go on to make important artistic waves throughout the profession, in every musical discipline, all over the world.

But, while all of these things are vital to our success, they are not what makes us unique – we are not, after all, the only conservatoire full of great talent.

What *really* sets us apart can't be represented in a graph or summarised in a table. It's the nearly 200 years of history. It's the marrying of tradition and innovation. It's the friendly buzz of the place. It's the dedication, drive and discipline that seem almost contagious. It's the unshakeable belief that what our students do here *will* make a difference. Yes, you'll be following in the footsteps of great musicians – but you'll also learn how to forge your own path in an ever-changing creative world.

All of these things – and more – combine to create an energy that just can't be replicated anywhere else.



# 1822

## EVENTS

**1822**

The Royal Academy of Music is founded as Britain's first conservatoire, in Tenterden Street, Hanover Square

**1830**

King George IV grants a Royal Charter

**1935**

Junior Academy is founded

**1953**

Co-ordination of choral and orchestral arrangements for HM Queen Elizabeth II's coronation is entrusted to Academy professors Hugh Marchant and David Martin

**1984**

The Academy presents its first International Composer Festival

**1991**

The innovative BMus degree is launched  
The Sinfonia travels overseas for the first time, to the Republic of Korea

**1997**

We become the first conservatoire to found its own recording label

**1998**

The Sinfonia makes its first orchestral visit to Beijing and Tokyo

## PEOPLE

**1826**

Carl Maria von Weber conducts our first orchestral concert

**1856**

Arthur Sullivan enters the Academy

**1886**

Franz Liszt visits the Academy

**1903**

Aged 13, Myra Hess wins a scholarship to study piano at the Academy

**1923**

Sir Henry Wood, a former student, joins as a professor

**1936**

Richard Strauss visits the Academy

**1953**

HM The Queen becomes the Academy's Patron

**1957**

Harrison Birtwistle studies clarinet at the Academy

**1961**

Former student Sir John Barbirolli becomes conductor of the first orchestra

**1969**

Felicity Lott becomes a student

## BUILDING

**1880**

The Academy now has more than 340 pupils

**1911**

The Academy moves to custom-built premises on Marylebone Road

**1968**

HM Queen Elizabeth The Queen Mother opens our new library

**1976**

The Sir Jack Lyons Theatre is opened



# OUR HERITAGE

<b>1999</b> The Academy becomes the first conservatoire to be admitted as a full member of the University of London	<b>2001</b> The two-year postgraduate Royal Academy Opera Programme is introduced	<b>2005</b> A combined Academy and Juilliard School orchestra performs under Sir Colin Davis at the BBC Proms	<b>2009</b> Our Bach Cantata Series, which will run over a 10-year period, is launched	<b>2011</b> Royal Academy Opera presents the acclaimed premiere of Sir Peter Maxwell Davies' <i>Kommilitonen!</i>	<b>2012</b> The Privy Council grants degree-awarding powers to the Academy  An Academy and Juilliard orchestra performs at the BBC Proms with soloist Imogen Cooper, conducted by John Adams	<b>2017-18</b> The Academy is ranked top UK conservatoire in the <i>Guardian University Guide</i> and <i>The Complete University Guide's</i> Arts, Drama and Music League Table for 2018 and is rated Gold in the Teaching Excellence Framework (TEF)	<b>2019</b> We enjoy major collaborations with Tokyo Geidai, Glenn Gould School and the Czech Philharmonic, and a joint Academy-Juilliard orchestra performs at the BBC Proms  The new 'Bach the European' series is launched	
<b>1971</b> Simon Rattle becomes a student	<b>1982</b> Evelyn Glennie becomes a student	<b>1996</b> Michael Nyman, John Williams, Ron Goodwin and Michael Kamen conduct at our Film Music Festival	<b>1998</b> HRH The Duchess of Gloucester becomes the Academy's President	<b>2002</b> A Royal Opera House performance with Sir Elton John raises nearly £1m for the Elton John Scholarship Fund	<b>2010</b> Honorary Doctorates are given to Stephen Sondheim, Pierre Boulez and Daniel Barenboim	<b>2012-18</b> Visiting professors appointed include John Adams, Semyon Bychkov, James Ehnes, Sir Mark Elder, Edward Gardner, Richard Goode, Dave Holland, Steven Isserlis, Oliver Knussen, Claude-Michel Schönberg, Christian Thielemann and Nikolaj Znaider	<b>2018</b> Cellist Sheku Kanneh-Mason performs at the wedding of the Duke and Duchess of Sussex	<b>2019</b> Hans Abrahamsen becomes the first Oliver Knussen Chair of Composition
<b>1992</b> The refurbished Duke's Hall reopens	<b>2001</b> The new museum and the David Josefowitz Recital Hall are opened	<b>2009</b> An extension to the main building creates space for 18 dedicated practice rooms and two chamber music rooms	<b>2013</b> The Sir Elton John/Ray Cooper organ is installed in the Duke's Hall. Planning permission is given for new performance spaces	<b>2014</b> A practice centre on Cross Keys Close, a few minutes' walk away from the main building, is added to our facilities. We also begin to use nearby St Mark's Church for recordings and as a large rehearsal space	<b>2017</b> The Academy's entrance is refurbished to include step-free access	<b>2018</b> The new Susie Sainsbury Theatre and Angela Burgess Recital Hall open and soon garner awards	<b>2019</b> We renew our leases on three teaching and practice buildings	

2022





# OUR WORLD VIEW

The students and professors of the Royal Academy of Music create a global community

Our students represent the very best talent from around the world, with around half coming from the UK, a quarter from mainland Europe and a quarter from other countries.

This vibrant mix enriches our community and reflects our international outlook. When you come here you will widen your cultural perspective and form lifelong friendships with people from around the globe.

We encourage the free exchange of ideas across all boundaries, both intellectual and physical. Our commitment to sharing information, knowledge and artistry with peer institutions and musicians is an integral part of our identity. Our collaborations with The Juilliard School and growing relationships with Sibelius Academy, Shanghai Conservatory, Tokyo University of the Arts, Glenn Gould School in

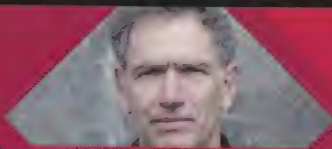
Toronto and the University of Music and Performing Arts Vienna are based on our shared values of artistic and educational excellence.

We remain dedicated to offering the very best education to students from all over the world and will do everything in our power to make sure that European students continue to be welcomed as part of the Academy's cosmopolitan family.

Our Registry Department will be happy to help with any queries you might have about applying to the Academy from outside the UK. Contact the team on +44 (0)20 7873 7393 or email [registry@ram.ac.uk](mailto:registry@ram.ac.uk).



# ASSOCIATED ARTISTS



Hans Abrahamsen



John Adams



Pierre-Laurent Aimard



Semyon Bychkov



Laurence Cummings



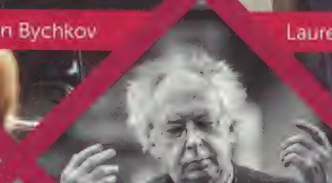
Sir Mark Elder



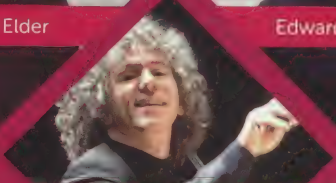
Edward Gardner



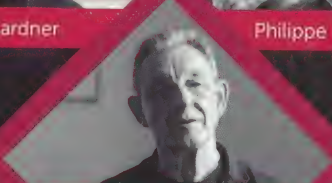
Philippe Herreweghe



Steven Isserlis



Trevor Pinnock



Christian Thielemann



Robin Ticciati



Ryan Wigglesworth



Nikolaj Znaider

**Hans Abrahamsen** *Oliver Knussen  
Chair of Composition*

**John Adams** *Visiting Professor  
of Composition*

**Pierre-Laurent Aimard** *Visiting Professor  
of Music*

**Semyon Bychkov** *Klemperer Chair of Conducting*

**Laurence Cummings** *William Crotch Professor of  
Historical Performance*

**Sir Mark Elder** *Sir John Barbirolli Chair of Conducting*

**Edward Gardner** *Sir Charles Mackerras Chair of Conducting*

**Philippe Herreweghe** *Visiting Professor of Historical Performance*

**Steven Isserlis** *Marquis de Corberon Visiting Professor of Cello*

**Trevor Pinnock** *Principal Conductor, Academy Chamber Orchestra*

**Christian Thielemann** *Carl Maria von Weber Visiting Professor of Conducting*

**Robin Ticciati** *Sir Colin Davis Fellow of Conducting*

**Ryan Wigglesworth** *Richard Rodney Bennett Professor of Music*

**Nikolaj Znaider** *Viotti Visiting Professor of Music*



# RECENT GRADUATES

After graduating you will join our alumni community and become part of a global network of accomplished professionals working in a range of industries

## **Nathaniel Anderson-Frank**

Leader, BBC Concert Orchestra

## **Stephenson Ardern-Sodje**

Currently performing in *Hamilton* in the West End

## **Charlotte Ashton**

Principal Flute, BBC Scottish Symphony Orchestra

## **Mary Bevan**

Soprano, Young Artist of the Year at the 2014 RPS Music Awards

## **Tom Blomfield**

Principal Oboe, Philharmonia Orchestra

## **Laura Bowler**

Composer, director, vocalist, conductor and Artistic Director of Size Zero Opera

## **James Buckle**

Principal Bass Trombone, Philharmonia Orchestra, winner of the 2017 Royal Over-Seas League Annual Music Competition

## **Alberto Casadei**

Principal Cello, Rotterdam Philharmonic Orchestra

## **Rupert Charlesworth**

Tenor, made his Royal Opera debut in 2017

## **Jacob Collier**

Two-times Grammy-winning jazz and pop multi-instrumentalist

## **Nicholas Crawley**

Bass-baritone, made his Royal Opera debut in 2016

## **Jonathan Davies**

Principal Bassoon, London Philharmonic Orchestra

## **Jason Evans**

Principal Trumpet, Philharmonia Orchestra

## **Jennifer France**

Soprano, made her Royal Opera debut in 2018

## **Christina Gansch**

Soprano, recent lead roles include at the Opéra National de Paris, Royal Opera, Glyndebourne and the Hamburgische Staatsoper

## **Benjamin Glassberg**

Principal Conductor of the Glyndebourne Tour

## **Trystan Llŷr Griffiths**

Tenor signed to Decca Records

## **Benjamin Grosvenor**

Solo pianist and Decca recording artist

## **Christopher Hart**

Principal Trumpet, Royal Scottish National Orchestra

## **Karin Hendrickson**

Associate Artist at Sage Gateshead, Assistant Conductor of the Royal Northern Sinfonia and Music Director of the Young Sinfonia

## **Ashley Henry**

Jazz artist signed with Sony Music UK



**Jonathon Heyward**

Assistant Conductor of the Hallé; Chief Conductor designate of the Nordwestdeutsche Philharmonie

**Peter Holder**

Sub-Organist of Westminster Abbey

**Luke Hsu**

Finalist in the 2017 Michael Hill International Violin Competition, 2018 Paganini Competition and 2019 Queen Elisabeth Violin Competition

**Felix Lashmar**

Double bassist in the Royal Concertgebouw Orchestra

**Sam Oladeinde**

Currently performing in *The Book of Mormon* in the West End

**Valentina Peleggi**

Mackerras Conducting Fellow, English National Opera

**Louis Schwizgebel**

Pianist signed to Intermusica; performs with orchestras across the world

**Ksenija Sidorova**

The 'princess of the accordion' is signed to Deutsche Grammophon and released her debut disc in 2016

**Paige Smallwood**

Currently playing Éponine in the US tour of *Les Misérables*

**David Stark**

Associate Principal Double Bass, Academy of St Martin in the Fields

**Luka Šulić**

Cellist, one half of 2CELLOS

**SuRie**

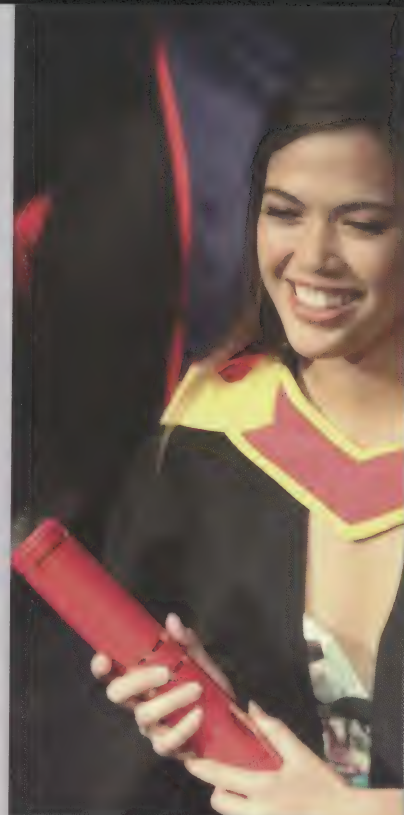
Singer and songwriter who represented the UK in the Eurovision Song Contest 2018

**Philip Venables**

Award-winning composer whose opera *4.48 Psychosis* had its US premiere in New York in 2019

**Jingzhuo Zhang**


Principal Cello, Shanghai Philharmonic Orchestra



'A stellar list of alumni spanning the worlds of classical and popular music'

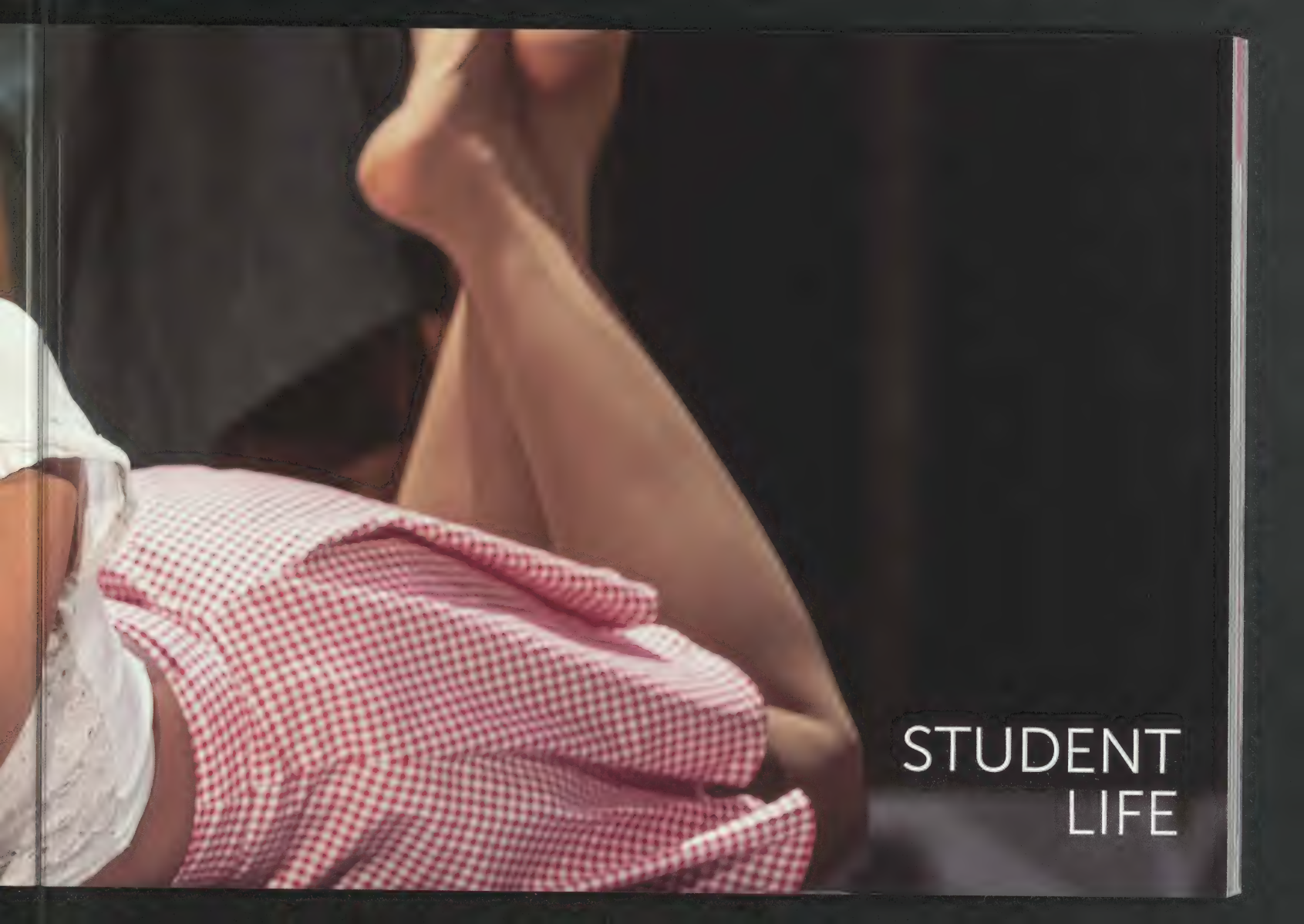
**The Independent**



A close-up photograph of a woman with dark skin and curly hair, smiling warmly. She is wearing a white short-sleeved top with a delicate lace pattern and has two bright pink hair ties in her hair. Her right hand is resting against her cheek, with her fingers slightly curled. The background is a warm, out-of-focus wooden interior, possibly a restaurant or cafe. The lighting is soft and directional, coming from the side, highlighting her features.

'I love the atmosphere and buzz around the place – it's really inspiring to be surrounded by different types of music and so many talented people'





STUDENT  
LIFE





'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

**Sir Simon Rattle**





## YOUR FUTURE

Whatever your musical aspirations, we will help you make them a reality

Maybe you know what you want to do when you graduate; maybe you want to explore as many options as possible before choosing your path. What is certain is that you work hard, love performing and are passionate about music. At the Academy you will immerse yourself in music, graduating with the artistic vision and practical skills you'll need to succeed.

Our commitment to preparing students for a life in music is why, according to the latest survey by the Higher Education Statistics Agency, 97.6% of Academy undergraduates who responded went on to further study or work within six months of graduating in 2017.

It's why our students and graduates win contracts with major international labels including Deutsche Grammophon (Max Richter, Sir Karl Jenkins, Daniel Hope), Decca (Jacob Collier, Sheku and


Isata Kanneh-Mason, Benjamin Grosvenor, Miloš Karadaglić and Martynas Levickis) and Sony Music UK (Ashley Henry).

It's why alumni such as Gareth Malone and Katherine Jenkins have become household names, and why established names such as Sir Simon Rattle, Edward Gardner, Maxim Vengerov, Sir Harrison Birtwistle, Lesley Garrett, Dame Evelyn Glennie, Dame Felicity Lott, Sir Elton John, Michael Nyman and Annie Lennox continue to fill the world's concert halls, opera houses and recording studios.

'You come to the Academy knowing that big personalities have walked through these same doors, and they were students once, just like you'







One-to-one lessons  
will form the foundation  
of your musical learning

'The Royal Academy  
of Music seems to  
me an inspiring and  
enchanted institution'

**Bruno Monsaingeon,**  
film-maker and writer





# INSPIRATIONAL TEACHING

Your professor will be one of the most significant musical influences of your life. We know how vital it is to find someone who brings out the very best in you

During your time at the Academy you will be supported by outstanding teachers who will play an essential role in your musical and personal development. They will share not only their artistic and technical expertise, but also practical advice on how to succeed in the music world. It's a relationship built on trust and mutual respect – one that will remain important to you long into the future.

to-one classes, too. Our academic staff provide the intellectual background to your instrumental studies, fuelling your curiosity and offering a firm foundation for your musical development.




The friendly, open-minded exchange of ideas is always encouraged, so you'll find plenty of inspiration beyond your one-

'It was the prospect of one-to-one hours with some of the best musicians in the world that prompted me to choose the Academy over any other conservatoire'





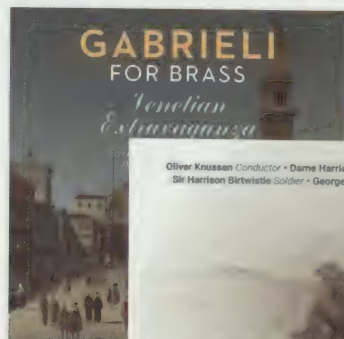


'How recklessly,  
hedonistically  
opposed to the ethos  
of capitalism it is to  
host free concerts  
nearly every  
weekday lunchtime'

### Time Out

Our educational  
partnership  
with the Czech  
Philharmonic  
includes side-by-  
side concerts





## LEARN BY PERFORMING

The only way to find your individual voice as a musician is by performing. That's why it's a way of life at the Academy

Students are involved in over 500 events a year, from intimate solo and chamber performances to orchestral concerts, staged operas, musicals and festivals. Our busy diary of events provides plenty of opportunities to gain ensemble experience and perform publicly, not only in the Academy but also in world-famous venues such as the Royal Albert Hall, Royal Festival Hall and Wigmore Hall.

Our orchestras and ensembles, which include the Symphony Orchestra, Manson Ensemble (contemporary music), String Orchestra, Jazz Big Band, Symphonic Wind and Brass Ensembles, and the Academy Baroque Orchestra and Becket Ensemble (Classical instruments), cover a huge breadth of repertoire. And you'll be working with the very best in the business – regular guest conductors include Semyon Bychkov, Sir Mark Elder, Edward Gardner, Trevor Pinnock and Christian Thielemann. We invite

members of the world's top orchestras to lead sectional rehearsals, and students participate in side-by-side schemes with orchestras including the London Symphony and Philharmonia orchestras and London Sinfonietta. We also have two significant new partnerships with the Czech Philharmonic and the new Knussen Chamber Orchestra, both of which will be in residence every year, giving classes and masterclasses, holding mock auditions and offering side-by-side performance opportunities. Jazz students have played at the EFG London Jazz Festival, and our Musical Theatre and Royal Academy Opera productions are fully staged and directed by well-known artists.

The Academy records exclusively on Linn, available on Apple Music. In the past three years we have worked on projects with Oliver Knussen, The Juilliard School and Trevor Pinnock.



# PROFESSIONAL SKILLS

It takes more than being a superb performer to make a life in music – you will need to develop many other personal, practical and technical skills. With our resources we can offer you the best chance to succeed in your chosen career

## ARTIST DEVELOPMENT

Our artist development provision is an integral part of your degree course, its aim being to prepare you both practically and strategically for the music profession. Through a series of lectures, one-off events and individual guidance, we cover topics including the creation of industry-standard promotional material, curating your web presence, how to practise, starting and running ensembles, the audition process, how to work with promoters, and tax for the self-employed. We also explore individual artistic identity, and how you can convert your particular talents and skills into a sustainable career. Artist development events are run by Academy specialists, alongside invited experts from all fields of music, including established solo artists, orchestral fixers, agents and festival directors.

## RECORDING FACILITIES

The Academy's recording facilities were thoroughly redeveloped as part of our major theatre construction project. In addition to filming many orchestral and other public events, provision for student recordings has been greatly increased.

During term time, the David Josefowitz Recital Hall, Angela Burgess Recital Hall and Duke's Hall are available (when not in use for teaching or public events) for 'unattended' student recordings using high-quality built-in cameras and microphones. The video recording process is easy to operate – students are loaned a tablet with a one-button-press app. Files can be accessed online immediately after recording.

For students wishing to work with an engineer, many audio recording sessions

'I have learnt important principles of self-discipline and resilience that will continue to benefit me in my professional life'

are available at St Mark's, which is a short walk from the main Academy building. Sessions are allocated on a monthly basis.







## OUR FACILITIES

The Academy's buildings combine historic elegance with contemporary architecture and cutting-edge technology

Most of your studies will take place in our striking Edwardian building, which dates from 1911, and a Regency terrace designed by John Nash in the 1820s.

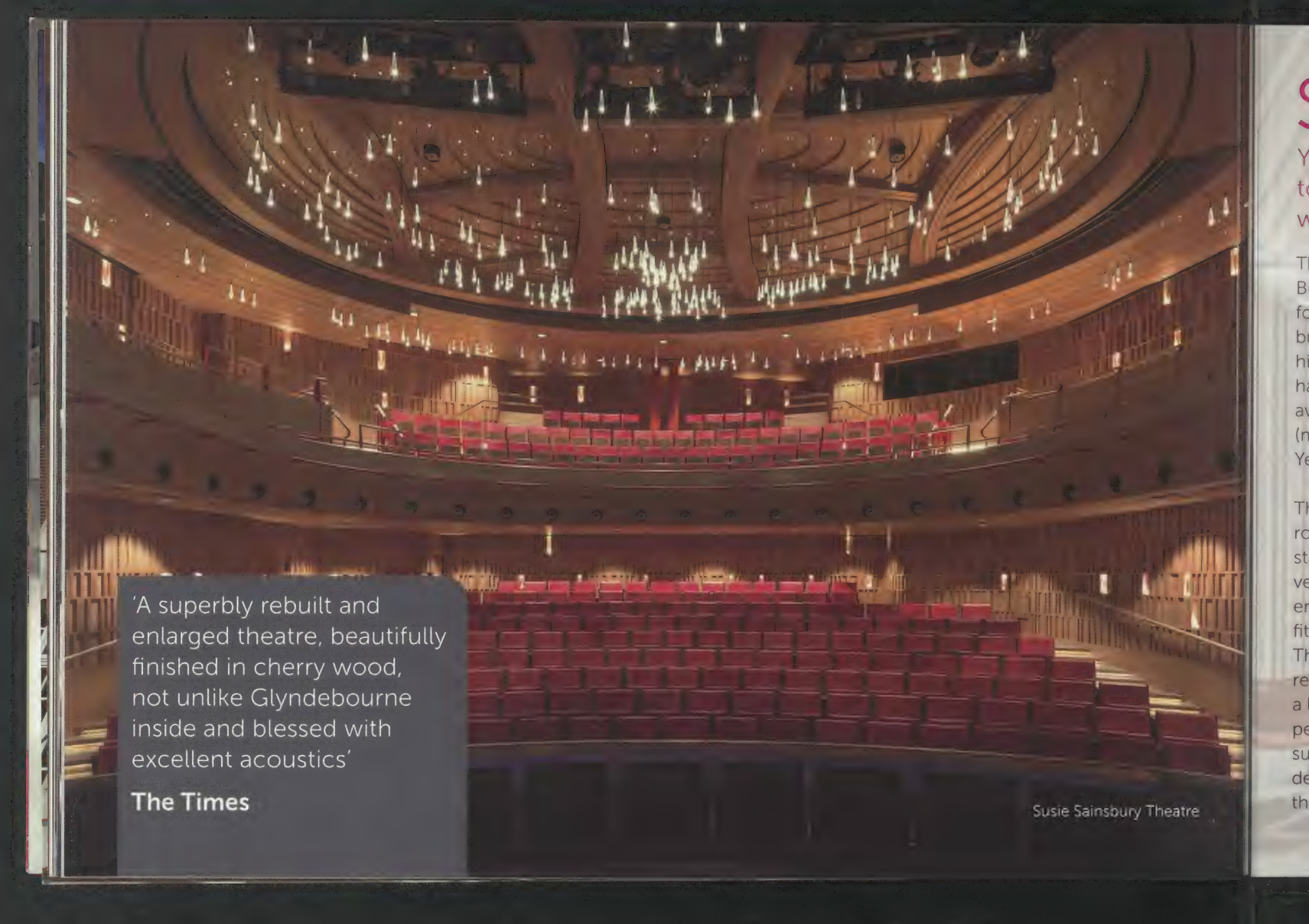
Our main performance spaces are the Duke's Hall, our flagship 350-seat concert venue; the David Josefowitz Recital Hall, which was built in 2001; and the fabulous Susie Sainsbury Theatre and Angela Burgess Recital Hall, which opened in 2018.

'The world-class teaching and the wonderful halls and recording facilities have all helped to make my time at the Academy so far as productive and valuable as I had hoped it would be'

### STUDENTS ALSO BENEFIT FROM:

- Outstanding teaching and practice studios and rehearsal and lecture rooms
- Further practice studios in our custom-built suite at Cross Keys Close, a short walk away
- Use of nearby St Mark's Church
- Dedicated professional recording services
- Our well-equipped library
- The Academy Museum, which hosts regular research events and includes on-site instrument workshops
- An excellent canteen serving healthy and affordable meals
- Academy Chimes shop, a convenient source for music, accessories and more





'A superbly rebuilt and enlarged theatre, beautifully finished in cherry wood, not unlike Glyndebourne inside and blessed with excellent acoustics'

**The Times**

Susie Sainsbury Theatre



# STATE OF THE ART

You will have the opportunity to perform in our award-winning theatre and recital hall

The Susie Sainsbury Theatre and Angela Burgess Recital Hall opened in 2018 following one of the most ambitious building and renovation projects in the history of the Academy. The new spaces have already won nearly 20 industry awards, including three RIBA awards (most notably, London Building of the Year) and a World Architecture Award.

The 309-seat theatre and 100-seat rooftop recital hall include professional-standard recording facilities and the very latest in new technologies, ensuring that they will continue to be fit for purpose long into the future. These new spaces, together with 14 refurbished practice and dressing rooms, a large refurbished jazz room, five new percussion studios and a new control suite for the audiovisual recordings department, have significantly enhanced the Academy's facilities.



Angela Burgess Recital Hall



'The library contains a great range of material spanning several centuries. Specialist staff provide invaluable support, making primary sources available and helping to turn complicated research methodology into something feasible'

## LIBRARY

The Academy's library is well equipped for students and also holds historical collections of international significance, making it a recognised centre for research

Whether you're an undergraduate or postgraduate student, you'll find everything you need for your day-to-day lessons, music making and research in our library. It contains over 200,000 items, including remarkable collections of performance materials – 16th-century lute books in the Robert Spencer Collection, autograph manuscripts by Purcell, Sullivan, Vaughan Williams, Kenny Wheeler and other leading composers, and marked scores from the collections of Henry Wood, Nadia Boulanger, John Barbirolli, Yehudi Menuhin, Otto Klemperer and Charles Mackerras. The professional library staff team will help you to make the most of these valuable resources.

The Orchestral Library has approximately 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include

orchestral sets from the libraries of Henry Wood and Otto Klemperer.

Students can also apply for access to the University of London Library and the British Library.

### IT SERVICES

Technology plays a vital role in supporting your studies. Our drop-in IT Service Desk will help you set up your email account, connect to wifi and access our range of services. You will be able to get Office 365 for free on your devices and book practice rooms from your phone between classes. We also have a number of computer suites, where you can access the internet, print documents and use specialist music software including Sibelius, which is also available from home.



# MUSEUM

The Academy Museum gives students access to superb historic and modern instruments from its collections, as well as an illuminating archive of important musical materials

Since its foundation in 1822 the Academy has acquired important collections of musical instruments, many of which are available to students on request.

The Rutson Collection contains examples by Stradivari and Amati as well as other unique Italian instruments. The Becket Classical Collection and the Spencer Collection of lutes and guitars offer fascinating material for researchers and period performers. Over the years, other important Italian instruments and examples of the French, German, English and Dutch schools have been added. We also commission instruments from today's most gifted instrument makers for our unique Calleva Collection. In total, we hold over 200 fine stringed instruments and more than 150 bows.

Our museum displays many of these instruments alongside playable historic

keyboards dating from 1600 to 1920 by makers such as Broadwood, Pleyel and Érard.

We also hold artworks, performance materials, manuscripts and other objects, many of which belonged to such influential figures as Yehudi Menuhin, Robert Spencer, Harriet Cohen, David Munrow and Henry Wood. These collections offer students unique insights into the creative processes of great musicians and help to inform our knowledge of performance practice.

There is a practice space in the strings gallery, giving students an opportunity to rehearse with an informal audience. Classes, seminars and events often take place in the galleries. Students can also apply to become gallery assistants, which is a paid opportunity designed to fit around their studies.





A photograph of two young men in a canteen. One student, wearing glasses and a blue hoodie, stands in the background with his hands on his hips, smiling. The other student, with dark hair and a mustache, sits in the foreground holding a white coffee cup, looking towards the camera. The background shows a warm, lit interior with shelves and hanging lamps.

## STUDENTS' UNION

Living and studying in London is an experience unlike any other – for musicians the opportunities are endless. And there's plenty going on within the walls of the Academy, too...

Our Students' Union (SU) is central to all aspects of life at the Academy. Every enrolled student is a member of the SU and can get involved on many levels.

We start the year with Freshers' Week, with other social highlights including the Christmas Party, the Film Orchestra and the Summer Ball. The bar and canteen areas are ideal locations for our regular jazz jams and soul nights, with pub quizzes and film nights also taking place throughout the year. We have very active male and female football teams and regular SU yoga sessions. As a constituent college of the University of London we also have access to hundreds of different societies and clubs.

Working alongside the Students' Union President are four student representatives – an undergraduate rep, a postgraduate rep, a welfare rep and a societies and events rep. Your SU team works together to ensure that students' voices are represented at all levels of the Academy. The SU President attends all boards and committees to make sure concerns ranging from courses to facilities are heard, and to create the best possible environment for students. Additionally, students have the opportunity to address staff members directly at committees such as the Student-Staff Liaison Committee.

'Moving to a new country was daunting, but I needn't have worried – the atmosphere at the Academy is very friendly and welcoming. I spent Freshers' Week making friends and getting as much advice as I could from staff and students'

# RESILIENCE AND SUPPORT

The wellbeing of our students is critical. We want you to make the most of your time here and establish good habits that will help you throughout your career

All aspects of our programmes are designed to develop your ability to thrive in the music profession and sustain your wellbeing through a lifetime in music. We have a strong network of experienced staff to help you through your studies and we dedicate significant resources to this area.

Your Programme Tutor and Principal Study Teacher will be the primary contacts in your studies and your first ports of call for advice and guidance. They are supported by your Head of Department and Head of Programme, and by the Deputy Principals and Principal, all of whom take a close interest in the quality of your experience at the Academy.

We know how vital it is to nurture the person as much as the musician. In each of our programmes regular time is set aside to focus on the practical things

that will help you frame your career, from entrepreneurial skills and forging your professional identity to maintaining a healthy, balanced lifestyle and dealing with the pressures that inevitably arise.

## SPECIAL SUPPORT

If things get tough it's important to know where to turn. This may be your teacher or Programme Tutor, but there are also trained counsellors (male and female) whose doors are always open to talk about any aspect of your life and address problems, small or large. They will also be able to refer you to specialist external resources as appropriate.

We believe in a preventive approach to performance-related injury by teaching excellent technique and providing a range of therapeutic disciplines including Alexander Technique, physiotherapy, pilates and yoga. If physical issues arise, we can facilitate access to a broad

range of medical specialists through our uniquely close relationship with the charity Help Musicians UK.

Students with an impairment or specific learning difficulty can get practical support – including assistance with funding applications, where relevant – from our Disability Advisor. We also have an Additional Support Tutor, who can arrange specialist tuition and work with you to develop strategies that will help your musical learning.

Our specialist English Language Support Tutors can help all international students improve their communication skills. Some students will be invited to attend an English Language Welcome Week before the start of the academic year. We provide weekly language classes for students who need regular assistance, and a Help Desk for those who require language support for their written work.



'One of the reasons I chose the Academy was because of its location in the heart of London. This beautiful city is an unbelievable hub of culture and history'



# LOVE LONDON

Where better to study than in the most popular student city in the world, next to one of its most beautiful parks?

London is one of the most vibrant, cosmopolitan, eclectic, exciting, historic and beautiful cities in the world, and the Academy is situated right in its centre. It's a great place to be a student and an inspiring place to study music.

On any day of the week you can hear some of the world's best soloists, bands, orchestras and singers in venues across the city – many with your student discount. And if you're looking for creative inspiration of a different kind, there are countless theatres, galleries, clubs, bars, parks and museums to visit.

Regent's Park is on our doorstep, and within walking distance are Wigmore Hall,

Oxford Street, the theatres of the West End and the diverse bars of Soho. It's also easy to enjoy the unique offerings of Camden Market and the buzz of the South Bank, a hub of culture and creativity.

It's for all of these reasons, and more, that London took the top spot in the most recent Student City Rankings by university experts QS (May 2018). The criteria included student experience, job prospects and friendliness to international students.

Whatever your passions and interests, in London you will find somewhere to enjoy them and people to share them with.



Regent's Park



# ACCOMMODATION

The sheer size of London can make moving here seem a daunting prospect. We can help you find the right place to live

Our Estates Department is uniquely equipped to help students and prospective students with a wide range of accommodation, including:

## **Marylebone Flats**

13 self-catered flats leased by the Academy and sublet on a per-room basis to students. They are just five minutes' walk from the Academy and provide space for 37 students.

## **University of London (UoL) Intercollegiate Halls**

The largest community of Academy students live in UoL's Lillian Penson Hall. Located next to Paddington Station, it is only two Tube stops or a short bus ride away from the Academy.

## **UoL Student Homes**

These are houses or flats sourced by UoL from private landlords in areas within 30 minutes of the Academy. They can range

in size from four to eight bedrooms, with shared living spaces.

## **International Students House (ISH)**

This charity offers affordable accommodation for students from a variety of universities and institutions. ISH is located on Great Portland Street, very close to the Academy.

There are also other private halls of residence across London, as well as hostels, lodgings, homestays and house shares. Our guides to accommodation are available online at [ram.ac.uk/accommodation](http://ram.ac.uk/accommodation).

All current and future Academy students are eligible for free advice on private accommodation and house hunting from the UoL Housing Services (ULHS). They have a large database of available accommodation – both whole properties and individual rooms.



# SCHOLARSHIPS AND BURSARIES

Our alumni and friends contribute generously each year to provide financial support to students like you

In fact, about a third of all scholarship funds awarded by the Academy come from donations. Every effort is made to increase the amount available to students each year.

Entrance Scholarships (except for Gap Year and Year Abroad Programmes) are merit based and are awarded following a live audition in the UK or at one of our overseas audition centres (page 91). Applicants who require further financial support may also apply for means-tested bursaries after audition.


## FINANCIAL HARDSHIP

Students who are suffering financial hardship during their time at the Academy can apply for help through the Deputy Principal and Dean's office.



'It would have been hard for me to study in London without my scholarship. It has allowed me to focus on my craft rather than worrying about living costs'





'I consider all of my students  
to be unique, and it is that  
very uniqueness that I strive  
to develop. A copy, no matter  
how good, is worthless; the  
original is priceless'

**Owen Murray,**  
Head of Accordion

Visiting Professor Mario Stefano Pietrodarchi  
teaches a one-to-one lesson

**HEAD OF ACCORDION**  
**OWEN MURRAY**  
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380  
Email: [accordion@ram.ac.uk](mailto:accordion@ram.ac.uk)  
Web: [ram.ac.uk/accordion](http://ram.ac.uk/accordion)

**VISITING PROFESSORS**  
**OF ACCORDION**  
Friedrich Lips  
Cao Xiaoping

**VISITING PROFESSOR**  
**OF BANDONEON**  
Mario Stefano  
Pietrodarchi



# ACCORDION


The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion

Since it was founded in 1986, the Accordion Department has been a pioneering force, developing new repertoire and producing some of the world's most successful accordion players. Our focused, friendly community is led by the Head of Accordion, Owen Murray, himself a celebrated performer, dedicated teacher, recording artist and international soloist with experience in all aspects of accordion performance.

Students and professors work together in a lively and creative environment. As part of your programme you will perform solo repertoire, hone technical skills, form chamber music ensembles and connect to the wider musical world.

The accordion is thoroughly integrated into the life and work of the Academy. Our undergraduate and postgraduate students enjoy countless collaborations with Academy composers and performers of other instruments.





'Working with such talented and motivated students makes my role at the Academy an exciting, challenging and fulfilling one. Seeing them achieve the success they deserve is a rewarding experience'

**Mark David, Head of Brass**

Caesar Maber  
STAFFPONES  
Nov and 2  
1st and 2nd

ARTISTIC DIRECTOR AND  
HEAD OF BRASS  
MARK DAVID

Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320

Email: [brass@ram.ac.uk](mailto:brass@ram.ac.uk)

Web: [ram.ac.uk/brass](http://ram.ac.uk/brass)

**INTERNATIONAL  
VISITING PROFESSORS**  
**Horn**

Radovan Vlatković

**Trumpet**

Eric Aubier

Reinhold Friedrich

**Trombone**

Jörgen van Rijen

**SENIOR TUTOR  
OF BRASS**

Bob Hughes

**PROFESSORS**

**Horn**

Roger Montgomery  
*natural horn*

Martin Owen

Michael Thompson

*Aubrey Brain Chair*

**Richard Watkins**

*Dennis Brain Chair*

Katy Woolley

**Trumpet**

Paul Beniston

Mark David *Head of Brass*

Robert Farley

*natural trumpet, cornetto*

John Hutchins

*natural trumpet,*

*BMus Tutor*

Mike Lovatt *Derek Watkins*

*Chair of Trumpet*

Will O'Sullivan

Gareth Small

**Trombone**

Ian Bousfield

*tenor trombone*

Dudley Bright

*tenor trombone*

Matthew Gee

*tenor trombone*

**Bob Hughes**

*bass trombone*

Keith McNicoll

*bass and*

*contrabass trombone*

Mark Templeton

*tenor trombone*

Adam Woolf

*sackbut, early trombone*

**Tuba**

Patrick Harrild

**Euphonium and  
Bass Trumpet**

James Maynard

**Serpent and  
Ophicleide**

Stephen Wick

**ENSEMBLE IN  
RESIDENCE**

Septura

# BRASS

The Academy's Brass Department is one of the premier conservatoire departments in the world, with recent alumni performing in top ensembles and holding principal orchestral positions both in the UK and abroad

We offer individual lessons with our team of distinguished professors and visiting professors, who are active at the highest professional level, an unparalleled range of masterclasses with the many internationally renowned artists who visit regularly, and a rich orchestral and chamber music programme.

As well as receiving the essential musical and technical grounding in the core repertoire, our undergraduate and postgraduate students take advantage of a wide range of performance opportunities. Collaborations with prestigious venues across London, partnerships with orchestras, and competitions – both internal and external – will help you make the most of your time at the Academy and prepare you for a fulfilling career in music.







'My role is to draw students both into the modern realities of the choral conducting profession and the rich British traditions of choral musicianship'

**Patrick Russill,**  
Head of Choral Conducting

## HEAD OF CHORAL CONDUCTING

PATRICK RUSSELL

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: [choralconducting@ram.ac.uk](mailto:choralconducting@ram.ac.uk)

Web: [ram.ac.uk/choralconducting](http://ram.ac.uk/choralconducting)

## VISITING

### PROFESSORS

Roland Böger

David Hill

James O'Donnell

## TEACHING STAFF

Alexander Ashworth

*Vocal Technique*

Paul Brough

*Technique*

*and Interpretation*

Performance Classes

Ruth Byrchmore

*Aural Skills*

Sian Edwards

*Symphonic Repertoire*

*and Skills*

Cathal Garvey

*Baton Technique*

Esther Jones

*Pedagogy*

Patrick Russell

*Head of Choral Conducting*

# CHORAL CONDUCTING

The Academy's two-year Choral Conducting Programme is the UK's longest-established specialist course in conducting for choirs

The programme covers a wide range of sacred music for both concert and liturgical events, as well as selected secular repertoire. With expertise in conducting, rehearsal and baton techniques, choral repertoire, vocal technique and aural skills, our professors will equip you with all the necessary skills for an active and diverse career.

The Academy's location in the centre of London, at the heart of the British choral tradition, provides an enviable learning environment and enables us to collaborate closely with leading professional, amateur and collegiate choirs.

We offer Principal Study Choral Conducting at postgraduate level only. At undergraduate level it is offered as an optional choir-training class, but not as Principal Study.







'I have developed so much as a composer since coming to the Academy. Amazing teachers, various workshops and opportunities to collaborate with performers have given me a wonderful platform to explore my music'

H  
P  
A  
E  
V  
H  
S  
T  
J  
A  
B  
R

**HEAD OF COMPOSITION**  
**PROF PHILIP CASHIAN**

Administrator and Project Manager:  
Emily Mould

Tel: +44 (0)20 7873 7379  
Email: [composition@ram.ac.uk](mailto:composition@ram.ac.uk)  
Web: [ram.ac.uk/composition](http://ram.ac.uk/composition)

**VISITING PROFESSORS**

Hans Abrahamsen  
*Oliver Knussen Chair  
of Composition*  
Sir Harrison Birtwistle  
Tod Machover  
James Newton Howard  
Andrew Norman  
Bent Sørensen  
Ryan Wigglesworth  
*Richard Rodney Bennett  
Professor of Music*

**PROFESSORS**

Dr Rubens Askenar  
Christopher Austin  
Gary Carpenter  
Prof Philip Cashian  
*Head of Composition*  
Dr Edmund Finnis  
Helen Grime  
Morgan Hayes  
David Sawyer

Philip Dawson  
*Creative Technology*  
Dr Gareth Moorcraft  
Paul Morley  
*Music and  
Contemporary Culture*  
Dr Patrick Nunn  
*Techniques of Composition*

**HONORARY  
RESEARCH FELLOWS**

Dr Tansy Davies  
Huw Watkins

**SUPPORTING STUDIES**

Dr Óscar Colomina  
*Bosch Orchestration  
and Conducting*



## COMPOSITION AND CONTEMPORARY MUSIC


Composition at the Academy centres on intensive project-based and highly collaborative degree programmes. Composers have a wide range of opportunities for performance and recording in different creative contexts

Our undergraduate programme is shaped to give you a strong foundation in compositional technique, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level our demanding programmes comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Over the last year the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Both programmes are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities. Our collaborative environment will allow you to develop your individual style and musical personality.





'This institution is so special precisely because of the people who study and teach here. And, in fact, those who study also teach and those who teach also learn'

**Semyon Bychkov, conductor**

**HEAD OF CONDUCTING**  
**SIAN EDWARDS**  
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405  
Email: [conducting@ram.ac.uk](mailto:conducting@ram.ac.uk)  
Web: [ram.ac.uk/conducting](http://ram.ac.uk/conducting)

**TEACHING STAFF**

Ruth Byrchmore  
*Aural Training and  
Musicianship*  
Sian Edwards  
*Head of Conducting*

Prof Raymond Holden  
*Contextual Studies in  
Performance Practice and  
Performance History*

Colin Metters  
*Professor Emeritus  
of Conducting*  
Patrick Russill  
*Choral Repertoire and Skills*



# CONDUCTING

The Academy's postgraduate Conducting Programme is recognised as one of the foremost in the world, with students regularly being coached by leading conductors

Focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra. The environment is friendly, collaborative and focused.

The programme begins with technical and rehearsal skills, followed by opportunities to integrate your work into other departments including early music performance, opera, contemporary music, and education and outreach.

We offer a two-year course of Principal Study Conducting at postgraduate level. At undergraduate level you can study conducting either in introductory classes or, if you wish to pursue it to a high level, as an intermediate or advanced elective.





'Michael [Lewin] was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better'

**Miloš Karadaglić, alumnus  
and President of Alumni**

**HEAD OF GUITAR**  
**MICHAEL LEWIN**  
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320  
Email: [guitar@ram.ac.uk](mailto:guitar@ram.ac.uk)  
Web: [ram.ac.uk/guitar](http://ram.ac.uk/guitar)

**VISITING  
PROFESSORS**  
David Russell  
John Williams  
Fabio Zanon

**PROFESSORS**  
Christoph Denoth  
*voice and guitar*  
Stephen Goss  
*Guitar Ensembles*  
Michael Lewin  
*Head of Guitar*  
Timothy Walker  
*voice and guitar*

**CONSULTANT**  
Julian Bream



## GUITAR

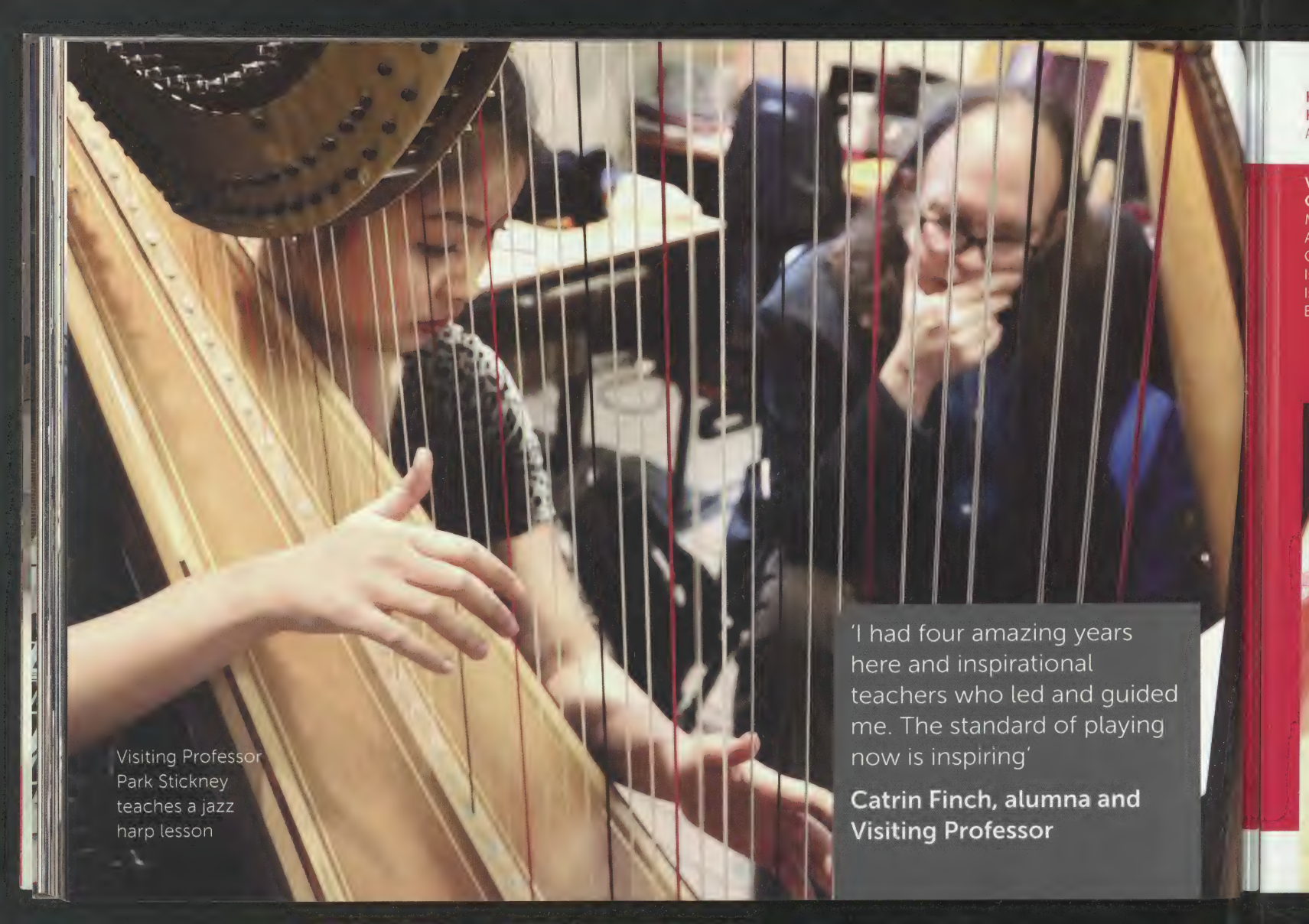
The Academy is recognised worldwide as a leading centre for the study of the classical guitar at undergraduate, postgraduate and doctoral levels

Our comprehensive curriculum and unique musicological resources help students to reach the highest standards as soloists, ensemble players and teachers. Professorial expertise covers every aspect of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year you will experience masterclasses, lectures and concerts by distinguished visiting artists, luthiers and composers, and have regular opportunities to perform. The promotion of new music for the guitar also forms an integral part of our department's work, as does our collaboration with other departments on innovative projects.

The Academy is the custodian of the Spencer Collection, which includes important lutes, guitars, books and manuscripts. The Calleva Foundation's loan scheme gives students access to instruments made by some of today's finest luthiers.





Visiting Professor  
Park Stickney  
teaches a jazz  
harp lesson

'I had four amazing years  
here and inspirational  
teachers who led and guided  
me. The standard of playing  
now is inspiring'

**Catrin Finch, alumna and  
Visiting Professor**

**HEAD OF HARP**  
**KAREN VAUGHAN**  
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380  
Email: harp@ram.ac.uk  
Web: ram.ac.uk/harp

**VISITING PROFESSORS  
OF HARP**

Milda Agazarian  
Anne-Sophie Bertrand  
Catrin Finch  
Isabelle Moretti  
Isabelle Perrin  
Erika Waardenburg

**VISITING PROFESSOR  
OF JAZZ HARP**

Park Stickney

**PROFESSORS**

Sue Blair *Orchestral Tutor*  
Prof Skaila Kanga  
*Professor Emerita of Harp*  
Frances Kelly *early harp*  
Alison Martin *Opera Tutor*  
Charlotte Seale  
*LRAM Teaching Diploma*

Helen Tunstall  
*Contemporary Music  
Studies*  
Karen Vaughan  
*Head of Harp,  
Orchestral Studies*  
Catherine White  
*Sight-reading Tutor*  
Suzy Willison-Kawalec  
*Orchestral Projects*



# HARP

The Harp Department is a tight-knit, thriving community, with students and professors working together in a supportive environment

Teaching at undergraduate and postgraduate level covers solo, concerto and chamber repertoire and all aspects of orchestral playing. From Baroque to jazz, our harpists are trained to take on anything the music profession requires.

The harp is thoroughly integrated into the life and work of the Academy, with students collaborating regularly with composers and other instrumentalists, and new works being commissioned every year by the Harp Department. Our professors include celebrated performers and recording artists. You will have the opportunity to work with specialists in orchestral and contemporary repertoire, early harp, jazz and opera as well as distinguished visiting professors.

Academy harpists have won prizes in international competitions and many alumni hold orchestral and teaching positions worldwide.





'Since joining the Historical Performance Department, my feet haven't touched the ground – I've taken part in lots of high-profile projects and benefited from expert tuition'

**HEAD OF HISTORICAL  
PERFORMANCE  
PROF MARGARET FAULTLESS**

Administrator and Project Manager: Emily Mould

Tel: +44 (0)20 7873 7379  
Email: [historical@ram.ac.uk](mailto:historical@ram.ac.uk)  
Web: [ram.ac.uk/historical](http://ram.ac.uk/historical)

**MICAELA COMBERTI  
CHAIR OF  
BAROQUE VIOLIN**  
Rachel Podger

**WILLIAM CROTCH  
CHAIR**

Laurence Cummings  
*harpsichord, basso  
continuo*

**VISITING PROFESSORS**  
Philippe Herreweghe

Daniel Brüggem recorder  
Peter Holtslag recorder

**PROFESSORS  
Strings**

Pavlo Beznosiuk  
*violin, viola*

Prof Margaret Faultless  
*violin, Head of  
Historical Performance*

Elizabeth Kenny  
*lute, theorbo*  
Jonathan Manson  
*cello, viola da gamba*  
Nicolette Moonen  
*violin, viola*

Chi-chi Nwanoku OBE  
*double bass*  
Caroline Ritchie  
*viol consort*

Jane Rogers *viola*  
Simon Standage *violin*  
Matthew Truscott *violin*

**Keyboard**

Carole Cerasi  
*harpsichord, fortepiano*  
Pawel Siwczak  
*harpsichord, basso  
continuo*

**Recorder**

Anna Stegmann

**Flute**

Lisa Beznosiuk

**Oboe**

Katharina Spreckelsen

**Clarinet**

Eric Hoeprich

**Bassoon**

Andrew Watts

**Brass**

Robert Farley  
*natural trumpet, cornetto*  
John Hutchins  
*natural trumpet*  
Roger Montgomery  
*natural horn*

Stephen Wick  
*serpent, ophicleide*

Adam Woolf  
*sackbut, early trombone*

# HISTORICAL PERFORMANCE

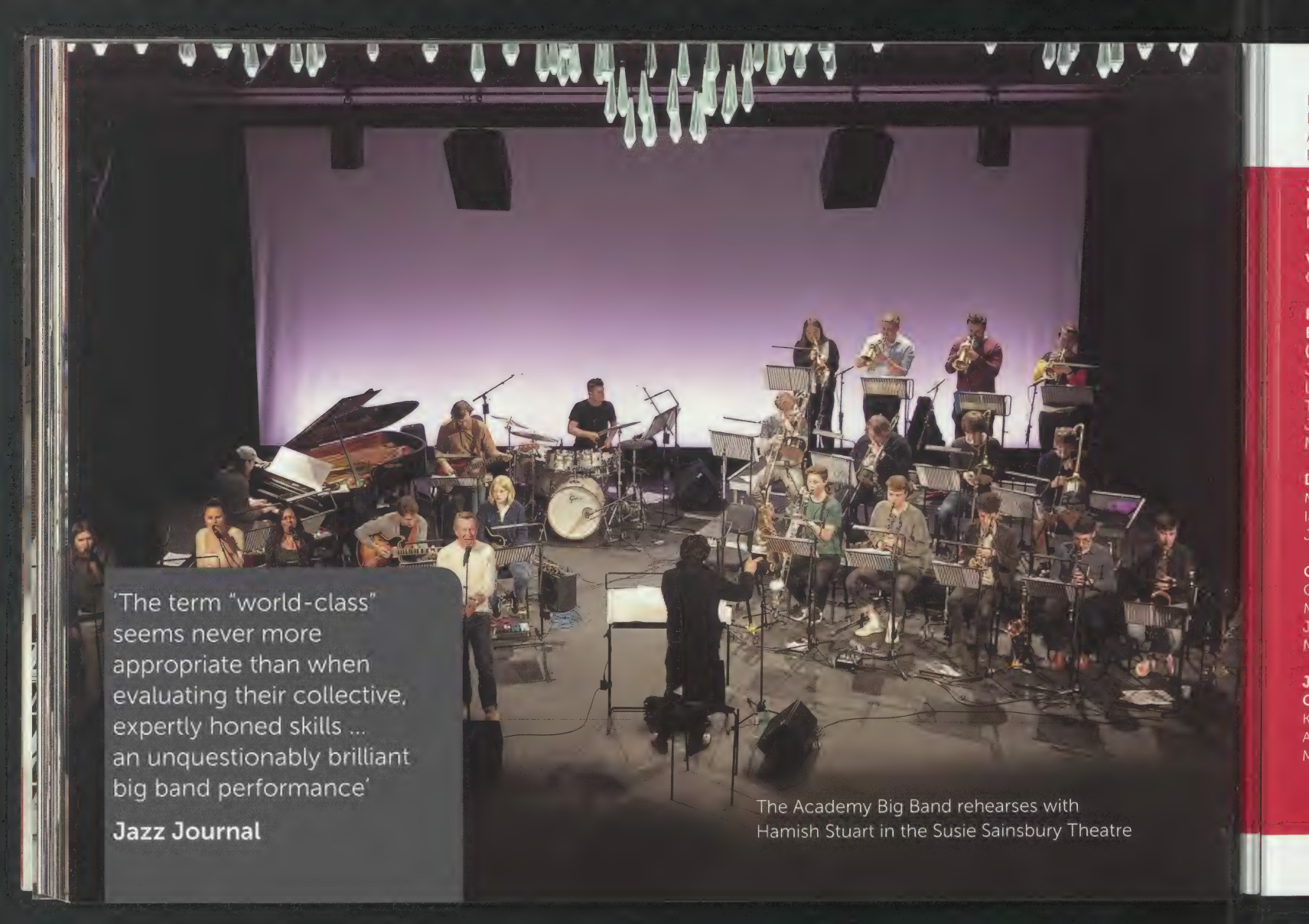
Academy graduates permeate the current generation of professional historical performance specialists

The Historical Performance Department will foster your musicianship, instrumental technique and unique creativity, as well as developing your understanding of historical performance practice. Our undergraduate and postgraduate students work with world-class professors and study a wide range of repertoire and relevant disciplines such as dance and continuo. Recorder players explore contemporary repertoire and techniques, often working with young composers. Students are encouraged to develop their own projects and events in a friendly and collaborative atmosphere.

Performance opportunities range from the major Bach series, Haydn symphonies, opera, orchestral projects, chamber music, consort playing and many external concerts, providing invaluable professional experience.





A wide-angle photograph of a large jazz band, The Academy Big Band, rehearsing on a stage. The band is arranged in several rows, with musicians playing various instruments including saxophones, brass instruments, piano, and drums. A conductor is visible in the foreground, facing the band. The stage is lit with a soft purple glow, and there are large speakers and hanging lights visible in the background.

'The term "world-class" seems never more appropriate than when evaluating their collective, expertly honed skills ... an unquestionably brilliant big band performance'

**Jazz Journal**

The Academy Big Band rehearses with Hamish Stuart in the Susie Sainsbury Theatre

## HEAD OF JAZZ

### NICK SMART

Administrator and Project Manager:

Emily Mould

Tel: +44 (0)20 7873 7379

Email: [jazz@ram.ac.uk](mailto:jazz@ram.ac.uk)

Web: [ram.ac.uk/jazz](http://ram.ac.uk/jazz)

### JAZZ ARTIST IN RESIDENCE

Dave Holland

### VISITING PROFESSOR

Craig Taborn

### PROFESSORS

#### Bass

(Electric/Acoustic)

Jeremy Brown

Laurence Cottle

Tom Herbert

Jasper Hoiby

Michael Janisch

#### Drum Kit

Martin France

Ian Thomas

Jeff Williams

#### Guitar

Chris Montague

Mike Outram

John Parricelli

Mike Walker

### Jazz History/ Critical Listening

Keith Nichols

Alyn Shipton

Martin Speake

#### Piano

Tom Cawley

*Aural and Transcription*

Kit Downes

Nikki Iles

Liam Noble

Gwilym Simcock

#### Saxophone

James Allsopp

Iain Ballamy

Tim Garland

Gareth Lockrane

Andy Panayi

Julian Siegel

Martin Speake

Stan Sulzmann

#### Trombone

Mark Basse

Gordon Campbell

Barnaby Dickinson

Trevor Mires

Mark Nightingale

#### Trumpet

Steve Fishwick

Mike Lovatt

Nick Smart *Head of Jazz*

#### Vibes

Jim Hart

Anthony Kerr

#### Voice

Pete Churchill

Lauren Kinsella

Nia Lynn

Norma Winstone

#### Rhythmic Skills

Barak Schmool

#### Composition and Arranging

Pete Churchill

#### Creative Technology

Aram Zarkian

#### Repertoire/ Improvisation

Tom Cawley

Pete Churchill

Kit Downes

Gareth Lockrane

Nick Smart

#### Jazz Supporting Studies

Nikki Iles


# JAZZ

Since our Jazz Programme started in 1987, we have produced an outstanding array of versatile, creative and employable jazz musicians

We support students to find their unique creative voice, which will speak equally across performance, improvisation and composition. We do this through full and varied undergraduate and postgraduate programmes that cover many aspects and forms of jazz and its meeting points with other genres.

The Jazz Programme is taught by an outstanding faculty of musicians and teachers whose experience covers the breadth of contemporary jazz practice. We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our regular ensemble projects and annual Jazz Festival offer students the chance to work intensively with some of the finest jazz players and composers in the world.





'I moved from New York to London to study musical theatre at the Academy and it changed my life – I would do it all again in a heartbeat'

**Paige Smallwood, alumna**

H  
D  
C  
E

V  
O  
C  
S

S  
P  
M  
V  
M

T  
D  
J  
R  
G  
P  
H

**HEAD OF MUSICAL THEATRE  
DANIEL BOWLING**

Company Manager: Katie Blumenblatt  
Events Manager: Gillian Schofield

Tel: +44 (0)20 7873 7483  
Email: [mth@ram.ac.uk](mailto:mth@ram.ac.uk)  
Web: [ram.ac.uk/mth](http://ram.ac.uk/mth)

**VISITING PROFESSOR  
OF MUSICAL THEATRE**

Claude-Michel  
Schönberg

Sam Kenyon  
*LRAM Teaching Diploma*  
Olga Masteinnikova  
*Devising and Movement  
for Actors*

Alison Guill  
Ann James  
Mary King  
Tim Richards  
James Spilling

**SONDHEIM  
PROFESSOR OF  
MUSICAL THEATRE  
VOCAL STUDIES**

Mary Hammond

Matt Ryan *Project Director*  
Anne-Marie Speed  
*Head of Voice,  
Spoken Word*  
Karl Stevens *Dance*  
Milo Twomey  
*Acting Through Song*  
Lloyd Wylde *Voice*

**MUSICAL DIRECTOR  
PROGRAMME TUTORS**

Daniel Bowling  
Mark Warman  
David White

**TEACHING STAFF**

Dylan Brown *Acting*  
Josh Darcy *Improvisation*  
Ryan Gover *Tap*  
George Hall  
*Project Director,  
History of Musical Theatre*

**SINGING TEACHERS**

Ross Campbell  
John Evans  
Kevin Fountain

**REPERTOIRE  
COACHES**

Kevin Amos  
Tom Brady  
Alfonso Casado Trigo  
Ron Crocker  
Caroline Humphris  
Sam Kenyon  
Stuart Morley

**PANEL OF ADVISERS**

Pippa Ailion MBE  
John Caird  
Chrissie Cartwright  
Sir Trevor Nunn  
Matt Ryan

**VISITING THEATRE  
DIRECTORS, MUSICAL  
DIRECTORS AND  
SPECIALISTS**

See [ram.ac.uk/mth](http://ram.ac.uk/mth)  
for recent visitors



# MUSICAL THEATRE

Hone your skills and prepare for a career in musical theatre with our one-year postgraduate programme


The Musical Theatre Department functions as a theatre company. Rigorous training will give you an in-depth understanding of the profession and equip you with the skills you need to succeed.

Our day-to-day acting, voice, speech and movement tuition is taught by current practitioners, offering a direct link to the industry, with projects and masterclasses being led by top professionals.

We have created an environment in which individuality is nurtured and diversity embraced. Opportunities to perform throughout the year are a priority, enabling students to learn by doing. Our aim is to create artists with a voracious appetite for investigation and ongoing discovery.

Recent graduates have been cast in productions including *Hamilton* and *The Book of Mormon* in the West End, *Les Misérables* in London and on tour in the UK and US, and the UK tours of *Miss Saigon*, *Avenue Q* and *Hair*.





'The standard of performances is absolutely amazing – not just the singing but the acting, the stagecraft, the whole bundle. Royal Academy Opera students are being given everything they need to succeed'

**Dame Felicity Lott DBE**

DI  
GA  
Co

FE  
EM  
PR  
MI  
Pr

VIS  
PR  
Jo  
Sir  
Ba  
Su  
7  
Sir  
An  
An  
S  
Da  
An  
De  
Bri  
Jo

PR  
PR  
Ga  
D  
Jo  
P  
Kat  
H  
Phi  
H  
W



DIRECTOR OF OPERA  
GARETH HANCOCK  
Company Manager: Michael Wardell

Tel: +44 (0)20 7873 7383  
Email: [opera@ram.ac.uk](mailto:opera@ram.ac.uk)  
Web: [ram.ac.uk/opera](http://ram.ac.uk/opera)

**FELIX MENDELSSOHN  
EMERITUS  
PROFESSOR OF  
MUSIC**

Prof Jane Glover

**VISITING  
PROFESSORS**

John Mark Ainsley  
Sir Thomas Allen  
Barbara Bonney  
Susan Bullock *Marjorie*  
*Thomas Visiting Professor*  
Sir Simon Keenlyside  
Angelika Kirchschlager  
Anthony Legge *Sir Arthur*  
*Sullivan Visiting Professor*  
Dame Felicity Lott  
Ann Murray  
Dennis O'Neill  
Brindley Sherratt  
*John Shirley-Quirk Professor*

**PRINCIPAL STUDY  
PROFESSORS**

Gareth Hancock  
*Director of Opera*  
Jonathan Papp  
*Principal Operatic Coach*  
Kate Paterson  
*Head of Vocal Studies*  
Philip Sunderland  
*Head of Preparatory and  
Vocal Faculty Opera*

Ingrid Surgenor MBE  
*Principal Operatic Coach*

**PROFESSORS  
OF SINGING**

Alexander Ashworth  
Catherine Benson  
Richard Berkeley-Steele  
Michael Chance  
Raymond Connell  
Ryland Davies  
Nuccia Focile  
Andrew Foster-Williams  
Glenville Hargreaves  
Yvonne Howard  
Caitlin Hulcup  
Mary Nelson  
Kate Paterson  
*Head of Vocal Studies*  
Elizabeth Ritchie  
Giles Underwood  
Marie Vassiliou  
Sarah Walker  
Mark Wilde  
Prof Mark Wildman  
*Henry Cummings*  
*Distinguished Professor  
of Singing*  
Catherine Wyn-Rogers

**OPERA COACHES**

Alexander Crowe  
David Gowland  
Iain Ledingham  
Steven Maughan

Michael Pollock  
Jonathon Swinard

**STAGECRAFT  
AND LANGUAGES**

Ludmilla Andrew *Russian*  
David Antrobus  
*Head of Acting*  
Maria Cleva *Italian*  
Florence Daguerre  
*de Hureaux French*  
Mandy Demetriou  
*Movement*  
Johanna Mayr *German*  
Victoria Newlyn  
*Movement*  
Isabella Radcliffe *Italian*



# OPERA

Royal Academy Opera (RAO) prepares exceptionally talented opera singers for careers on the world's most prestigious stages

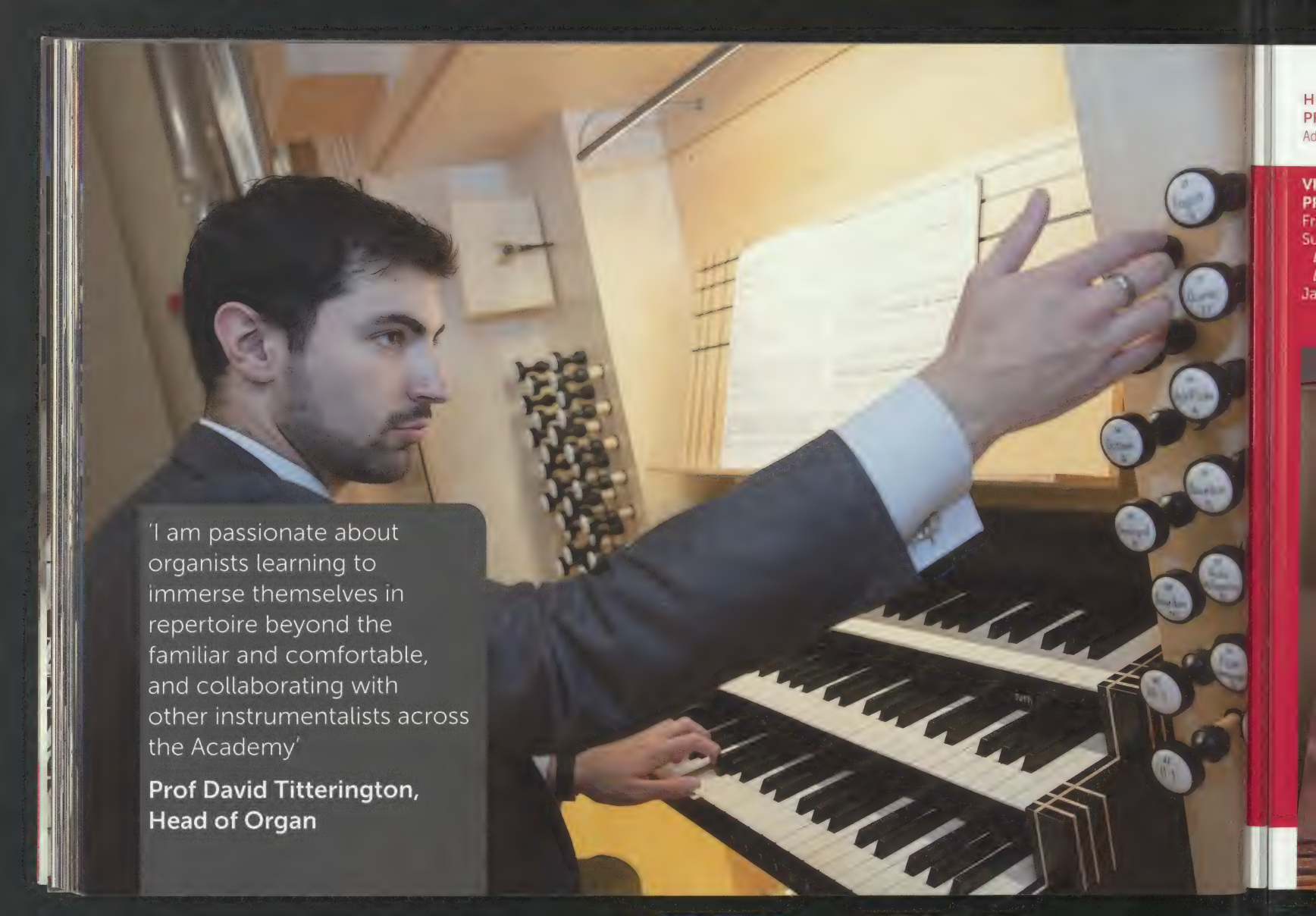
RAO functions as a small opera company and a bridge to the profession. The two-year postgraduate programme\*, which includes unrivalled performance experience, is for advanced singers with the potential and aspiration to succeed as principals at the highest levels. Generous bursaries are available for RAO students.

Our highly focused study environment includes one-to-one tuition, group classes and opera scenes, as well as three fully staged productions per year, which are regularly attended by representatives from opera companies, artist agencies and the national press.

You will work closely with distinguished in-house professors and pre-eminent international visiting artists, and will also benefit from acting and movement classes, language coaching and classes in many other areas of professional development.

\*For undergraduate training see Vocal Studies (page 70)



A photograph of a man with dark hair and a beard, wearing a dark suit and white shirt, playing an organ. He is looking intently at the instrument. His right hand is positioned on the upper manual (keyboard), and his left hand is on the lower manual. The organ console features two manuals with black and white keys. To the right of the manuals is a vertical column of numerous stop tabs, each with a white label and a black knob. The background shows the interior of a church, with wooden paneling and a window with a grid pattern. The lighting is warm and focused on the organist.

'I am passionate about organists learning to immerse themselves in repertoire beyond the familiar and comfortable, and collaborating with other instrumentalists across the Academy'

**Prof David Titterton,**  
**Head of Organ**

**HEAD OF ORGAN**  
**PROF DAVID TITTERINGTON**

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: [organ@ram.ac.uk](mailto:organ@ram.ac.uk)

Web: [ram.ac.uk/organ](http://ram.ac.uk/organ)

**VISITING**  
**PROFESSORS**

Franz Danksagmüller  
Susan Landale

*E Power Biggs Professor*  
*Emerita*

James O'Donnell

**PROFESSORS**

Gerard Brooks

*Improvisation*

Bine Bryndorf

William McVicker

*Organology*

Anne Page *harmonium*

Anne Marsden Thomas

*Art of Teaching*

Prof David Titterington

*Head of Organ*

Alexander Walker

*Specialist Keyboard*

*and Aural Skills*



# ORGAN

As an undergraduate or postgraduate student in the Organ Department, you will learn with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers

Programmes for learning the crucial aspects of playing range from solo repertoire in a wide variety of styles to improvisation, harmonium and organology. Frequent performance opportunities are complemented by study trips abroad to play important historic instruments. Many of our organists hold cathedral or church positions that complement their studies with real-world experience.

The Academy has two mechanical-action practice organs built by Flentrop Orgelbouw and Peter Collins, and daily access to our main teaching instrument, the four-manual classical organ by Rieger in St Marylebone Parish Church. In 2013 a three-manual symphonic organ built by Orgelbau Kuhn was installed in the Duke's Hall, with generous support from Sir Elton John and Ray Cooper. We also own a rare 1763 Neapolitan organ by Michelangelo and Carlo Sanarica, which is housed in nearby St Mark's Church.





'My aim is to encourage young pianists to think creatively, be daring, and create opportunities for themselves'

**Prof Joanna MacGregor CBE,**  
Head of Piano

Hi  
Pr  
M  
Ad  
Vi  
Pr  
Im  
Pa  
A  
Ri  
St  
St  
Pa  
Ye  
Ne  
A  
Ad  
C

HEAD OF PIANO  
PROF JOANNA  
MACGREGOR CBE  
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405  
Email: piano@ram.ac.uk  
Web: ram.ac.uk/piano

**VISITING  
PROFESSORS**

Imogen Cooper  
Pascal Devoyon  
*Broadwood Visiting Chair  
of Piano*  
Richard Goode  
Stephen Hough  
Steven Osborne  
Pascal Rogé  
Yevgeny Sudbin

Neil Brand  
*Film Improvisation*  
Adrian Brendel  
*Chamber Music*

**PROFESSORS**

Sulamita Aronovsky  
Prof. Christopher Elton  
*Professor Emeritus of Piano*  
William Fong  
Ian Fountain  
Rustem Hayroudinoff  
Diana Ketter  
Prof Joanna  
MacGregor CBE  
*Head of Piano*  
Tessa Nicholson  
Carole Prestand  
Tatiana Sarkisova  
Amandine Savary  
Colin Stone  
Mei-Ting Sun

**PIANO  
ACCOMPANIMENT  
AND ENSEMBLE  
COACHING**

James Baillieu  
Ian Brown  
Prof Michael Dussek  
*Head of Piano  
Accompaniment*  
Nicola Elmer  
Diana Ketter  
Iain Ledingham  
Malcolm Martineau  
Joseph Middleton  
Florian Mitrea  
John Reid  
*Chamber Music  
Administrator*  
Amandine Savary  
Andrew West



# PIANO

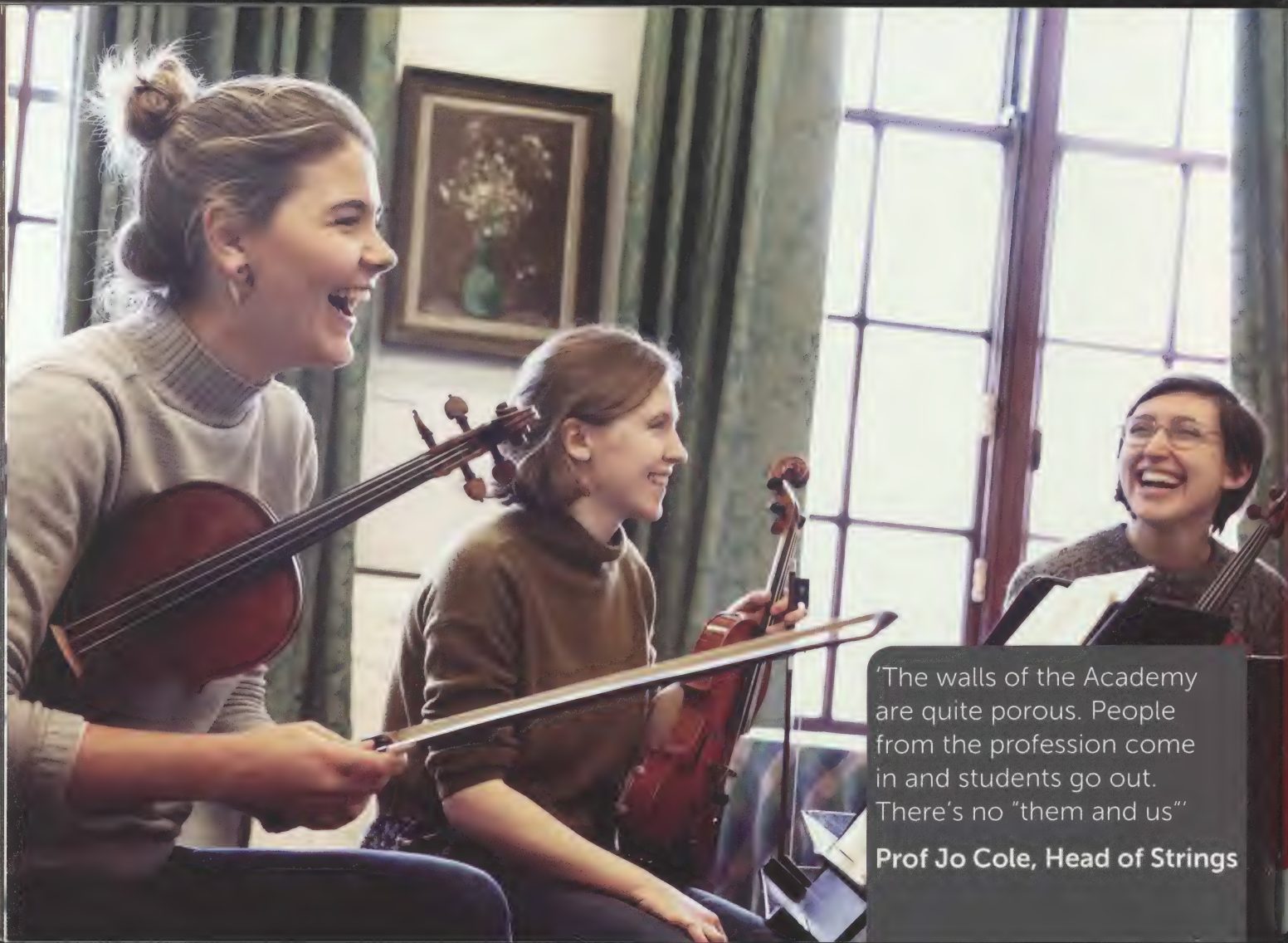
Led by the internationally renowned pianist Joanna MacGregor, the Academy's innovative Piano Department will help you to find your artistic identity, develop your technique and become a well-rounded 21st-century musician

Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly. Our professors include celebrated performers, recording artists and festival directors. Visiting professors teach one-to-one lessons and give masterclasses and lectures on a regular basis.

In addition to a substantial programme of core repertoire and chamber music, we also encourage you to curate performances, commission new music and collaborate across artistic boundaries – an approach that lies at the heart of our annual Summer Piano Festival.

We offer two areas of Principal Study for pianists – Piano Solo (undergraduate and postgraduate) and Piano Accompaniment (postgraduate only). Repetiteurs study with Royal Academy Opera.





'The walls of the Academy are quite porous. People from the profession come in and students go out. There's no "them and us"'

**Prof Jo Cole, Head of Strings**

**HEAD OF STRINGS**  
**PROF JO COLE**

Administrators: Emily Good, Rosalie Bevan  
Chamber Music Co-ordinator: Gwenllian Llyr

Tel: +44 (0)20 7873 7395  
Email: [strings@ram.ac.uk](mailto:strings@ram.ac.uk)  
Web: [ram.ac.uk/strings](http://ram.ac.uk/strings)

**VISITING PROFESSORS**

**Violin**

James Ehnes  
Daniel Hope  
Tasmin Little OBE

**Viola**

Garth Knox  
Hartmut Rohde  
Su Zhen

**Cello**

Mario Brunello  
Colin Carr  
Steven Doane  
Steven Isserlis *Marquis de*  
*Carberon Professor of Cello*  
Li Jiwei  
Guy Johnston  
*Guest Professor 2019-20*  
Sung-Won Yang

**Double Bass**

Matthew McDonald

**VISITING ARTIST**

Joel Quarrington

**PROFESSORS**

**Violin**

Remus Azoitei  
Levon Chilingirian\*  
Diana Cummings  
Joshua Fisher  
Michael Foyle

**Violin**

Rodney Friend  
Mayumi Fujikawa  
Clio Gould  
Giovanni Guzzo  
Philippe Honoré  
Richard Ireland\*  
So-Ock Kim  
Hu Kun  
Sophie Langdon  
Jack Liebeck  
Nicholas Miller  
György Pauk

*Ede Zathureczky Professor*  
*of Violin*

Alex Redington\*  
Alexander Sitkovetsky  
Maureen Smith  
Tomotada Soh  
Ying Xue

**Viola**

Hélène Clément\*  
Juan-Miguel Hernandez  
Yuko Inoue  
Garfield Jackson\*  
Martin Outram\*  
Paul Silverthorne  
James Sleigh\*  
Jon Thorne\*

**Cello**

Robert Cohen  
Prof Jo Cole\*  
*Head of Strings*  
Lionel Handy

**Ben Hughes**

*Professor of Cello and*  
*Orchestral Studies*  
Josephine Knight\*  
*Alfredo Piatti Chair of Cello*  
Mats Lidström  
John Myerscough\*  
Christoph Richter  
Hannah Roberts  
Nadège Rochat  
Felix Schmidt  
David Smith\*  
Prof David Strange  
*Professor Emeritus*  
*of Strings*

**Double Bass**

Tom Goodman  
Graham Mitchell  
*Senior Professor of*  
*Double Bass*  
Dominic Seldis

**CHAMBER MUSICIAN**  
**IN RESIDENCE**

Levon Chilingirian

**TEACHING QUARTET**  
**IN ASSOCIATION**

Doric Quartet

**PIANO**

**ACCOMPANIMENT**  
**SUPPORT**  
Małgorzata Garstka

# STRINGS

The Strings Department provides a structured framework for undergraduate and postgraduate study, and almost limitless creative scope to establish your niche in the fast-moving career to which you aspire

Throughout your time at the Academy you will receive intensive training in the crucial disciplines of solo performance, chamber music and orchestral playing. We will nurture your talent and help you to become a versatile, creative and practical musician. Our highly distinguished professors and visiting professors range in age from their 20s to their 80s, encompassing an incredible breadth of knowledge and boasting an unrivalled musical lineage.

Students have access to instruments from the Academy Museum's extensive collection, from newly minted modern instruments to 'golden-period' Stradivari violins.

Our approach is to create grounded, rounded musicians whose progression into the music profession is natural, informed and positive.

Students have access to all professors for chamber music coaching, but \* indicates special responsibility in this important area





'Our ethos has always been to keep standards high and numbers relatively low. Add to this our incredible line-up of professors and the prospects of high achievement take off'

**Neil Percy, Head of  
Timpani and Percussion**



**HEAD OF TIMPANI  
AND PERCUSSION  
NEIL PERCY**

Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320  
Email: [percussion@ram.ac.uk](mailto:percussion@ram.ac.uk)  
Web: [ram.ac.uk/percussion](http://ram.ac.uk/percussion)

**INTERNATIONAL  
VISITING PROFESSORS**

Peter Erskine *Drum Set*  
Marinus Kornst *Timpani*  
Joe Locke *Vibraphone*

**PROFESSORS  
Timpani**

Antoine Bedewi  
*Principal Timpani, BBC  
Symphony Orchestra*  
Simon Carrington  
*Principal Timpani, London  
Philharmonic Orchestra*  
Benedict Hoffnung  
*Baroque Timpani,  
Academy of Ancient Music*

William Lockhart  
*Principal Timpani,  
English National Opera*

**Percussion**

Andrew Barclay  
*Principal Percussion,  
London Philharmonic  
Orchestra*  
Neil Percy  
*Head of Timpani  
and Percussion, Principal  
Percussion, London  
Symphony Orchestra*  
Sam Walton  
*Co-Principal Percussion,  
London Symphony  
Orchestra*

**Drum Set, Latin  
American and  
Ethnic Percussion**  
Paul Claryis  
David Hassell

**Marimba, Solo  
Repertoire and  
Concerti**  
Colin Currie

**Marimba**  
Eric Sammut

## TIMPANI AND PERCUSSION

The Academy has a worldwide reputation for excellent training in the complex world of percussion playing

Our teachers include principal players with London's leading orchestras, international soloists and leading session musicians, all of whom are active in music making of the highest standard and understand the priorities of an ever-changing profession.

Your employability is central to our mission – whether you come to us as an undergraduate or a postgraduate, you will develop all the skills you need for your lifelong musical and professional development through a programme that offers a variety of experience across related instruments.

By focusing on a small number of talented students we are able to provide ample resources and dedicated practice spaces, as well as a wide range of performance opportunities and projects – one of the reasons our graduates go on to have rewarding and diverse careers.







'My vocal teacher has helped me build up my confidence. She provides not only support, but also honesty and tough love when necessary'

## HEAD OF VOCAL STUDIES

KATE PATERSON

Senior Administrator: Chris Loake

Tel: +44 (0)20 7873 7444

Email: [voice@ram.ac.uk](mailto:voice@ram.ac.uk)

Web: [ram.ac.uk/vocal](http://ram.ac.uk/vocal)

### VISITING PROFESSORS

John Mark Ainsley  
Sir Thomas Allen  
Barbara Bonney  
Susan Bullock *Marjorie*  
*Thomas Visiting Professor*  
Sir Simon Keenlyside  
Angelika Kirchschlager  
Anthony Legge *Sir Arthur*  
*Sullivan Visiting Professor*  
Dame Felicity Lott  
Ann Murray  
Dennis O'Neill  
Brindley Sherratt  
*John Shirley-Quirk Professor*

### PRINCIPAL STUDY PROFESSORS

Marcus van den Akker  
Alexander Ashworth  
Catherine Benson  
Richard Berkeley-Steele  
Michael Chance  
Raymond Corneli  
Ryland Davies  
Philip Doghan  
Nuccia Focile  
Andrew Foster-Williams  
Glenville Hargreaves  
Yvonne Howard  
Caitlin Hulcup  
Mary Nelson  
Kate Paterson  
*Head of Vocal Studies*  
Elizabeth Ritchie  
Giles Underwood  
Marie Vassiliou  
Sarah Walker  
Mark Wilde

Prof Mark Wildman  
*Henry Cummings*  
*Distinguished Professor*  
*of Singing*  
Catherine Wyn-Rogers

### DIRECTOR OF OPERA

Gareth Hancock

### VOCAL COACHES

James Baillieu  
*Repertoire, Song Circle*  
James Cheung *Repertoire*  
Alexander Crowe  
*Opera Role Coach*  
Matthew Fletcher  
*Repertoire*  
Christopher Glynn  
*Repertoire*  
Janet Haney *Repertoire*  
Sholto Kynoch *Repertoire*  
Iain Ledingham  
*Opera Role Coach,*  
*German Repertoire,*  
*Italian Recitative, Choirs*  
Joseph Middleton  
*Repertoire, Song Circle*  
Jonathan Papp *Repertoire,*  
*Opera Role Coach*  
Valeria Racco  
*Opera Role Coach*  
Jean Rigby  
*Opera Role Coach*  
Marek Ruszczyński  
*Repertoire*  
Andrew Smith  
*Opera Role Coach*  
Philip Sunderland  
*Head of Preparatory and*  
*Vocal Faculty Opera*

Ingrid Surgenor MBE  
*Principal Operatic and*  
*Vocal Repertoire Coach*  
Anna Tilbrook *Repertoire*  
Lada Valešová  
*Opera Role Coach*  
Chad Vindin *Repertoire*

### SONG, STAGECRAFT AND LANGUAGES

Ludmilla Andrew *Russian*  
David Antrobus  
*Head of Acting*  
Gavin Carr *English and*  
*American Song, Oratorio*  
Maria Cleva *Italian*  
Florence Daguerre  
*de Hureaux French*  
Mandy Demetriou  
*Movement*  
Alessandro Gröttola  
*Italian*  
Karen Halliday *Movement*  
Caitlin Hulcup  
*Opera Audition Repertoire*  
Esther Jones  
*Vocal Ensemble*  
Yvonne Kenny  
*Handel and Mozart*  
Johanna Mayr *German*  
Victoria Newlyn  
*Movement*  
Isabella Radcliffe *Italian*  
James Simmons *Acting*  
Richard Stokes *Professor*  
*of Lieder, Song Circle*  
Nicole Tibbels *French*  
Mark Wilde *English Song*


# VOCAL STUDIES

The Academy's Vocal Studies Department attracts talented singers of every voice type from all over the world and has a fine tradition of training students for international careers

Vocal Studies students are driven, dedicated and versatile, with a reputation for outstanding quality and professionalism. Our singing professors are committed teachers with considerable experience as professional performers and a wide range of industry knowledge and insight.

We offer Principal Study at undergraduate and postgraduate levels. As a member of our department you will benefit from unrivalled opportunities and one-to-one lesson time. Our comprehensive training includes vocal and performance technique, stagecraft, repertoire, historical performance, new music, audition preparation and language tuition, preparing students for high-level work on stage and in concert. Students and recent graduates have found success in top concert venues, with opera companies in the UK and abroad, and in international competitions.





'For me it was the ideal place to pursue my studies. The tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians'

**Hannah Morgan, alumna**

HEAD OF WOODWIND  
KEITH BRAGG  
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320  
Email: woodwind@ram.ac.uk  
Web: ram.ac.uk/woodwind

**VISITING  
PROFESSORS**

**Flute**

Emily Beynon  
Denis Bouriakov  
Paul Edmund-Davies

**Oboe**

Jonathan Kelly

**Clarinet**

Andrew Marriner  
Patrick Messina

**PROFESSORS**

**Flute**

William Bennett  
Keith Bragg  
*Head of Woodwind*  
Samuel Coles  
Michael Cox  
Kate Hill

Sophie Johnson *piccolo*  
Karen Jones  
Helen Keen *piccolo*  
Patricia Morris *piccolo*  
June Scott

**Oboe**

Tom Blomfield  
Sue Böbling *cor anglais*  
Christopher Cowie  
Jill Crowther *cor anglais*  
Ian Hardwick  
Celia Nicklin  
Melanie Ragge  
Timothy Rundle

**Clarinet**

Laurent Ben Slimane  
*bass clarinet*  
Timothy Lines  
Angela Malsbury  
Christopher Richards

Mark van de Wiel  
Chi Yu Mo *E flat clarinet*

**Saxophone**

Simon Haram  
Huw Wiggin

**Bassoon**

Jonathan Davies  
Simon Estell  
*contrabassoon*  
Fraser Gordon  
*contrabassoon*  
Amy Harman  
Robin O'Neill  
John Orford

**LRAM (ART OF  
TEACHING)**

Simon Carr

# WOODWIND

As a woodwind student at the Academy you will learn everything you need to know in order to enter the music profession at the highest international level

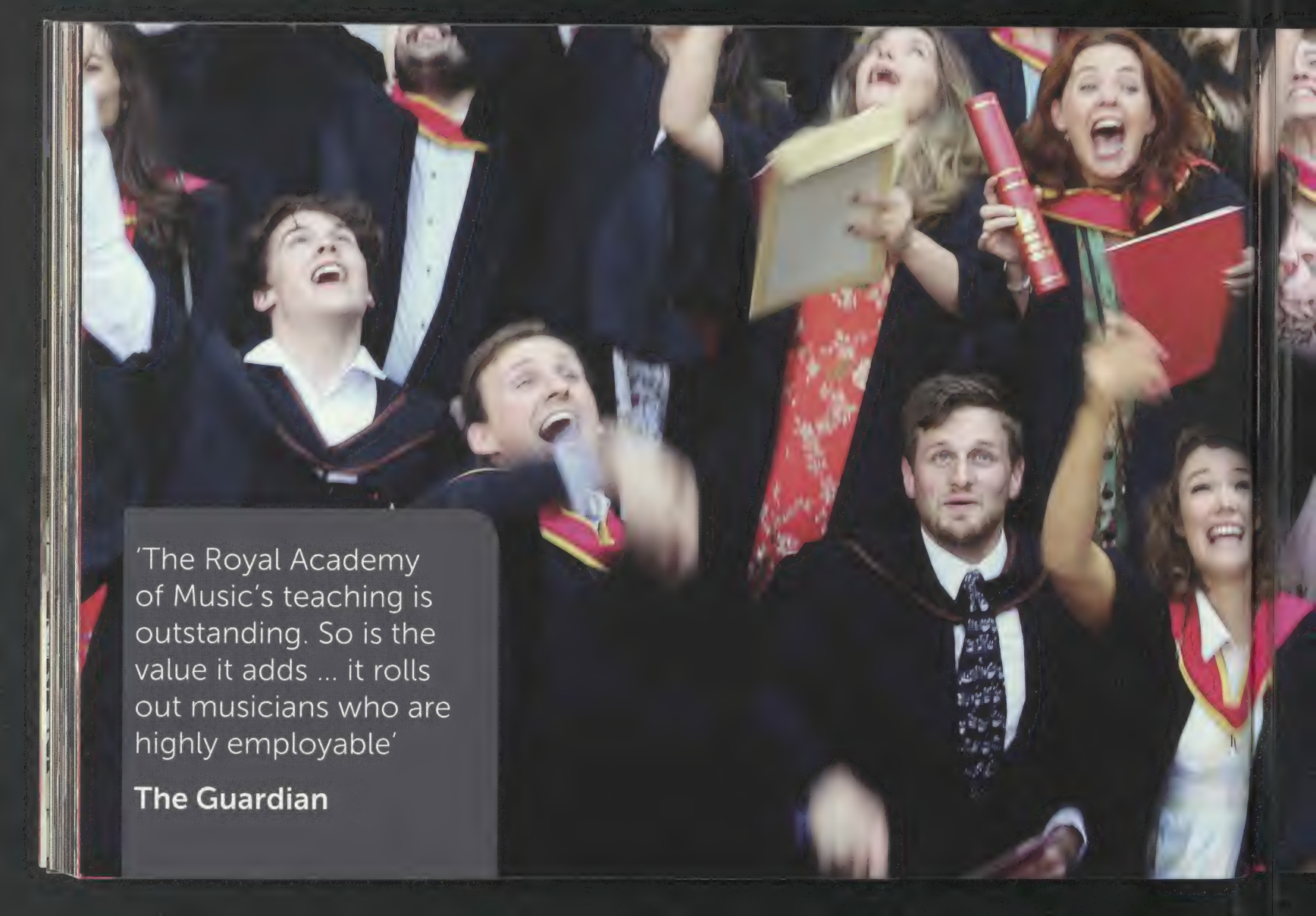
Our professors have decades of experience as internationally renowned soloists, seasoned chamber musicians and principal players in London's top orchestras, and have trained many of the finest woodwind players in the UK and around the world.

Our undergraduate and postgraduate programmes offer hugely varied opportunities, from one-to-one lessons with world-class soloists to full symphony orchestra concerts, equipping students with the skills they need to enter the music profession.

Students study solo repertoire, hone technical skills, form chamber music ensembles and learn the crucial aspects of playing in a professional orchestral woodwind section. You will be encouraged to perform frequently and helped to establish and promote your own chamber groups.







'The Royal Academy of Music's teaching is outstanding. So is the value it adds ... it rolls out musicians who are highly employable'

**The Guardian**



OUR PROGRAMMES





'After researching the Academy's programmes and ethos, I knew it was the right place for me. I liked the idea of being responsible for my own projects, while still receiving specialist support'

# PROGRAMMES OF STUDY

Academy curricula are packed with variety and creative opportunities

Whether you're coming to study on a four-year BMus programme, starting your postgraduate studies on our MA or MMus programmes, pursuing post-Master's training on our Professional Diploma or Advanced Diploma courses or undertaking an extended research project for a PhD, you will be among like-minded musicians who share your commitment and talent.

## **PATHS TO SUCCESS**

Our curricula offer a finely tuned mix of principal study, practical activities, professional development and academic components. Programmes are designed to give you everything you need for a successful career in music, with enough flexibility to meet the individual aspirations of each student while also covering the realities of being a professional musician.

## **PROVEN TRACK RECORD**

Our emphasis on one-to-one lessons and small-group teaching and our tailored approach to professional development result in one of the best employability records of any British university.

## **INSPIRING RESOURCES**

Our library, collections and museum provide a wide range of excellent, regularly updated resources that support teaching and research and enable young musicians to find their own artistic identity in the context of the musical riches of the past.

## **IGNITE YOUR CURIOSITY**

All our programmes benefit from a vibrant research culture, to which students at all levels contribute. We focus in particular on creative practice, whether through artistic collaboration, the creation of new texts, or the investigation of

performance traditions. Artistic and intellectual curiosity are given every opportunity to flourish.





# UNDERGRADUATES

As an Academy undergraduate you will be challenged and inspired. Our four-year Bachelor of Music (BMus) allows you to tailor your studies to suit your musical interests

The BMus combines focused study in performance, composition or jazz with academic studies. Every aspect is designed to help you realise your full potential and to prepare you for a career in music. BMus Programme Tutors are available to discuss all aspects of your programme of study, including your performance and academic options, your personal wellbeing and how to balance your busy timetable. With responsibility for both academic and pastoral welfare, tutors work closely with your Head of Department,

lecturers and professors to monitor your overall progress.

BMus students' study programmes can be diverse, but they all share three core elements:

## PRINCIPAL STUDY

This is the focal point of your musical development and includes individual lessons as well as a combination of masterclasses, performance classes, chamber music, concerts and everything else you do in your specialism. The focus for performers is to gain experience in public concerts. You will have at least one hour of one-to-one tuition per week in your principal study and may also take a related study (for example, piccolo for a flautist). You will be assessed during the year through technical testing and chamber music, and at the end of each year by recital examination.

## ACADEMIC STUDY

Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Skills, Aural Skills, Conducting Skills and Performing in Context) reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination. Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of technical skills, others enhance your professional skills. You can also choose to do a self-directed research project.

## PROFESSIONAL STUDY

A successful career requires more than pure talent. You will need to be able to draw on a whole range of professional and entrepreneurial skills,

### HEAD OF UNDERGRADUATE PROGRAMMES Dr Anthony Gritten

### BMUS PROGRAMME TUTORS Ruth Byrchmore

*Senior Tutor in Undergraduate Pastoral Support*

Dr Adriana Festeu

John Hutchins

Martin Outram



and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills in areas such as studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management. At the end of each year you will submit a portfolio of professional materials, which will help you to prepare for life after the Academy.

You will also have the opportunity to get involved in Open Academy (page 86), which has an active programme of Learning and Participation electives and projects. If you want to develop your teaching skills, you can take courses that lead to the award of the Academy's teaching licence, the LRAM.

**We offer several one-year programmes that enable you to study at the Academy as a fully enrolled member of the student body, with access to the Academy's resources, without taking a course that leads to a degree.**

#### **GAP YEAR**

Spend a year at the Academy before taking up a full-time undergraduate place at another institution.

#### **ORGAN FOUNDATION**

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who want to develop organ and choral direction skills before starting formal university or conservatoire training.

#### **EXCHANGE**

The Academy has exchange agreements with conservatoires across the world. Exchanges are normally for a full academic year, although shorter placements may be possible.

#### **STUDY ABROAD**

This allows non-UK students studying for a music degree elsewhere to benefit from a conservatoire education as part of their degree studies at their 'home' institution. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term).

**For more information, visit [ram.ac.uk/one-year](http://ram.ac.uk/one-year)**



# POSTGRADUATES

Postgraduate study is a vital part of the Academy's musical culture – we have the largest body of postgraduate musicians in the UK. Students work in a uniquely collaborative performance environment that is designed to help talented musicians achieve their ambitions

We offer a wide range of opportunities, including a broad selection of degrees and diplomas and professional development courses, as well as a thriving research culture.

The creative buzz that our environment generates is second to none, and our aim is to ensure that you will have significant opportunities to work under the direction of world-leading musicians. We provide individual tutorial supervision for all students, which is unique in the sector, and our vibrant postgraduate community provides excellent networking opportunities.

Whether you want to focus solely on performance, study a specialism or incorporate research into your studies, we offer a variety of highly flexible study programmes to suit your individual interests and career ambitions.

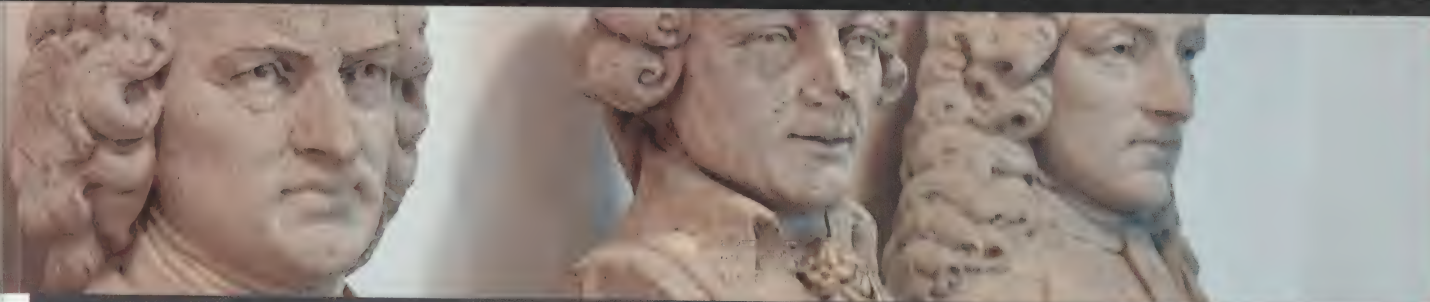


**HEAD OF POSTGRADUATE PROGRAMMES**  
Prof Neil Heyde

**SENIOR POSTGRADUATE TUTOR AND  
ASSOCIATE HEAD OF RESEARCH**  
Prof David Gorton

**SENIOR POSTGRADUATE TUTOR**  
Dr Sarah Callis

**POSTGRADUATE TUTORS**  
Dr Amy Blier-Carruthers  
Roderick Chadwick  
Dr Briony Cox-Williams  
Dr Mei-Ting Sun  
Dr Jessica Walker  
Anna Wolstenholme



### **MASTER OF ARTS IN PERFORMANCE OR COMPOSITION (MA)**

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate programme for students who want to focus on their principal study and build their professional skills. The MA is designed to give you maximum flexibility to develop your own performance initiatives and form a bridge to a professional career. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

'The Academy was my first choice for my postgraduate studies. I was drawn to its history and prestige, as well as its location'

### **MASTER OF ARTS IN MUSICAL THEATRE (MA)**

A one-year programme of intensive full-time study for Musical Theatre specialists (page 58).

### **MASTER OF MUSIC IN PERFORMANCE OR COMPOSITION (MMUS)**

The Master of Music in Performance (including orchestral or choral conducting) or Composition has the MA at its core and adds a Master's project. This is the standard postgraduate programme for composers and is normally a two-year programme, but in certain cases students can take it in one year.

Your final Master's project can be a concert with commentary, a recording-based project, a dissertation

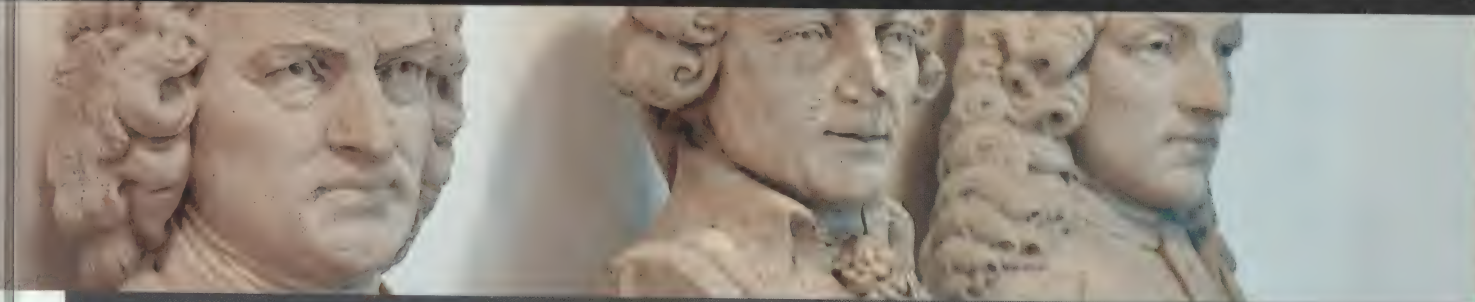
or a combination of these. You will be supported by a team of specialists and we will encourage you to pursue project work that is directly useful to your creative development. A concert based around your own research, compositions or performance interests might include a practical focus on the delivery of the event, or you might pursue more conceptual areas in a substantial written document.





'This is a place of sheer joy and exuberance, this is a place of meticulous artistry, where futures are built, this is a place where people come to learn a craft, where talents are passed on from generation to generation ... this is a very special place'

**Sir Elton John**



### **PROFESSIONAL DIPLOMA (PROF DIP)**

The Professional Diploma offers you the chance to explore a specialism at postgraduate level in preparation for the next stage of your career development. Applicants normally hold a postgraduate degree in performance or composition, and must put forward a proposal outlining their specialism and what they hope to achieve.

### **CPD DIPLOMA IN CREATIVE MUSIC LEADERSHIP**

This Continuing Professional Development (CPD) Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and experience in creative music leadership. There are opportunities

to be part of Open Academy projects (page 86), and you will also be offered project placements with partner organisations. In the final term you will be supported to design, lead and evaluate your own project.

### **ADVANCED DIPLOMA IN PERFORMANCE (ADV DIP)**

The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study.

You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme

of study that is tailored to your individual artistic needs. Applicants for the Advanced Diploma will usually hold a postgraduate degree in performance.

### **ADVANCED DIPLOMA IN OPERA (ADV DIP)**

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (page 60).



# RESEARCH

Pursue your creative and intellectual passions with our MPhil/PhD research degrees in Performance Practice or Composition

Our research degrees are aimed at performers and composers with highly developed skills and focused career aspirations. You will work with a supervisor and a team of creative staff on a substantial research project. This will normally be driven by your activity as a performer or composer, but will also require critical context and reflection.

The Academy offers a two-year MPhil and a three-year PhD degree. MPhil students will usually apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or write up your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision, as negotiated with the Postgraduate Programmes Board and your supervisor.

## DEPUTY PRINCIPAL (PROGRAMMES AND RESEARCH)

**Prof Timothy Jones**

## HEAD OF POSTGRADUATE PROGRAMMES

**Prof Neil Heyde**

## ASSOCIATE HEAD OF RESEARCH

**Prof David Gorton**

## FACULTY

**Hans Abrahamsen**

**Kathryn Adamson** *Librarian*

**Dr George Biddlecombe** *Honorary Research Fellow*

**Dr Amy Blier-Carruthers**

**Dr Timothy Bowers** *Honorary Research Fellow*

**Dr Sarah Callis**

**Dr Gary Carpenter**

**Prof Philip Cashian** *Head of Composition*

**Roderick Chadwick**

**Dr Jonathan Clinch**

**Dr Briony Cox-Williams**

**Prof Margaret Faultless**

*Head of Historical Performance*

**Dr Edmund Finnis**

**Prof Jonathan Freeman-Attwood** *CBE Principal*

**Prof Jane Glover**

*Felix Mendelssohn Emeritus Professor of Music*

**Helen Grime**

**Dr Anthony Gritten**

*Head of Undergraduate Programmes*

**Dr Alexander Hills**

**Prof Raymond Holden**

**Dr Roy Howat**

**Dr Colin Huehns**

**Dr Zubin Kanga** *Honorary Research Fellow*

**Dr Emily Kilpatrick**

**Prof Joanna MacGregor** *CBE Head of Piano*

**Gerard McBurney** *Honorary Research Fellow*

**Dr Frances Palmer** *Honorary Research Fellow*

**Daniel-Ben Pienaar**

*Curzon Lecturer in Performance Studies*

**Mark Racz** *Deputy Principal and Dean*

**Christopher Redgate** *Honorary Research Fellow*

**Patrick Russill** *Head of Choral Conducting*

**David Sawyer**

**Dr Olivia Sham** *Honorary Research Fellow*

**Dr Jennifer Sheppard**

**Peter Sheppard** *Skærvæd*

*Viotti Lecturer in Performance Studies*

**Dr Alyn Shipton**

**Dr Robert Sholl**

**Nick Smart** *Head of Jazz*

**Janet Snowman** *Bicentenary Research Fellow*

**Prof David Titterton** *Head of Organ*

**Dr Jessica Walker**

**Nicholas Walker**

**Huw Watkins** *Honorary Research Fellow*

**Ryan Wigglesworth**

**Sioned Williams** *Honorary Research Fellow*

**Dr George Zacharias**



# THE ART OF COLLABORATION

Beyond our research programmes, the force of creative and collaborative investigation runs through the Academy

We actively encourage interaction between performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity in both students and staff. Through this dialogue we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers' manuscripts and annotated performance materials, and our significant collection of musical iconography (pages

30 and 31). Many of our research events – including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia – are also open to the public.

'The Academy's research programme has given me space to experiment with my own projects, while also developing as a composer within a community of thoughtful and creative musicians'



# OPEN ACADEMY

Each year, the Academy's Learning and Participation Department works with around 6,000 people beyond our enrolled students and staff



As the importance of participatory music programmes in areas including education, health and wellbeing continues to grow both in the UK and internationally, it is crucial that our students have the opportunity to obtain skills and experience in this exciting and expanding area of work.

## HEAD OF OPEN ACADEMY JULIAN WEST

Administrator: Mateja Kaluza

Tel: +44 (0)20 7873 7442

Email: [openacademy@ram.ac.uk](mailto:openacademy@ram.ac.uk)

Web: [ram.ac.uk/openacademy](http://ram.ac.uk/openacademy)

## VISITING LECTURERS AND PROJECT LEADERS

Isabelle Adams

John Barber

Sam Glazer

Hazel Gould

Gawain Hewitt

Jessie Maryon Davies

James Moriarty

Hannah Opstad

James Redwood

Tony Robb

Jackie Walduck

John Webb

Caroline Welsh

Suzi Zumpe



Open Academy works closely with artistic and community partners to produce creative projects in which you can explore making music in a wide range of contexts. These include workshops with children and young people in mainstream schools and special educational needs and disability (SEND) settings, people receiving treatment in hospitals, residents and staff of care homes, and people attending day centres. All of our projects are led and supported by experienced professionals, giving you the opportunity to explore and develop your musicianship, skills and confidence in different environments. Open Academy projects also give us the chance to make connections with people from all walks of life, and to reflect upon the contribution musicians can make to society through their artistry.

Open Academy electives combine lectures, seminars and practical experience, and are available to all students as part of the undergraduate degree programme. Postgraduates can also explore this field of work as part of their professional portfolio by choosing the Open Academy Pathway.



#### **Artistic partners include:**

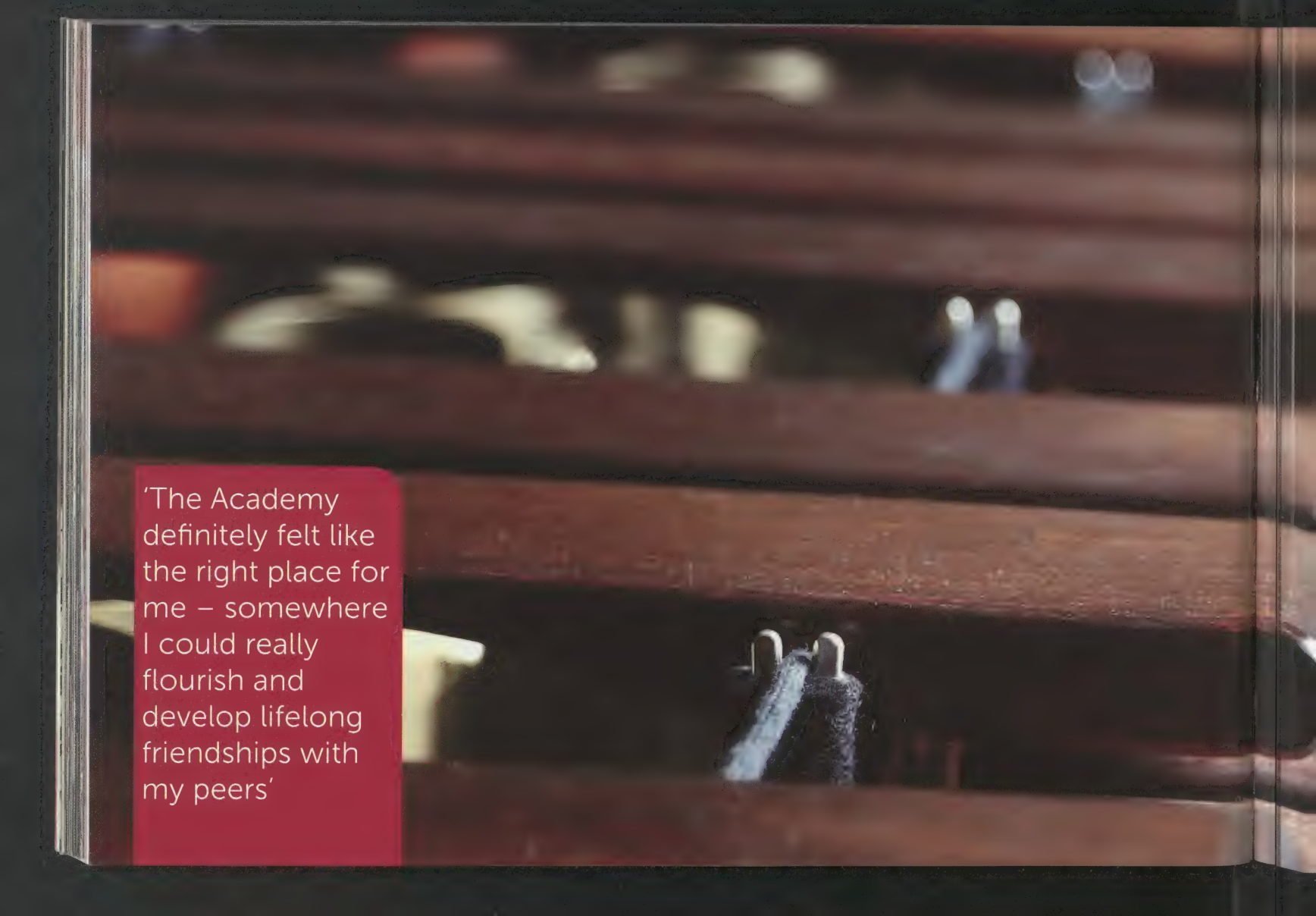
Wigmore Hall  
Glyndebourne Opera  
English National Opera  
English Touring Opera  
London Philharmonic Orchestra  
Spitalfields Music

#### **Community partners include:**

Camden Music Hub  
Tri-borough Music Hub  
Resonate Arts  
Royal London Hospital  
Chelsea and Westminster Hospital  
City Lit  
Awards for Young Musicians

**'Taking part in OA projects  
has constantly challenged  
my preconceptions and  
stretched my musicianship'**





'The Academy definitely felt like the right place for me – somewhere I could really flourish and develop lifelong friendships with my peers'



NEXT STEPS



# STEPS TO APPLYING

You're interested in studying at the Royal Academy of Music. What should you do now?

- Come to a concert or masterclass to experience our friendly atmosphere and outstanding music making. We hold over 500 events every year, many of which are free of charge.
- Meet our current students and find out more about studying here at one of our open days. Go to [ram.ac.uk/opensdays](https://ram.ac.uk/opensdays) for dates.
- Take a virtual tour of the Academy at [ram.ac.uk/about-us/facilities](https://ram.ac.uk/about-us/facilities).
- Ask the relevant department or our Registry if you have any questions – email [registry@ram.ac.uk](mailto:registry@ram.ac.uk) or call +44 (0)20 7873 7393.
- Choose the appropriate course by filling in our form at [ram.ac.uk/study/programmes](https://ram.ac.uk/study/programmes).
- Apply for Academy programmes through UCAS Conservatoires. Our UCAS Conservatoires ID is R53. To join the Academy in September 2020, the application deadline for most studies is 6pm (UK time) on 1 October 2019.

**Please check our website for all application and audition dates.**

'My Academy audition was such a positive experience. The staff and students were so welcoming – they really made me feel like I would be part of a family'

# AUDITIONING

Auditions help us to discover talent and spot potential.  
Here's what you need to know

The audition process is important for detecting talent, but we also want to discover what makes you tick musically, where your ambitions lie and what stage you've reached in your musical understanding. It's not so much about what you already know as what we think you're capable of achieving, and whether we can help you on that journey.

We are on the lookout for potential Academy students who can demonstrate individuality, determination and personality – not a particular 'type'.

- Do your research before your audition – browse our website and social media channels, come to an open day and talk to our students.
- Approach the audition like a concert – arrive in good time, make sure you have everything you will

need (including your instrument and music) and dress comfortably.

- Be prepared – if you're not ready, it might be better to wait a year.
- Try to enjoy yourself – we want you to do your best.
- Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and perseverance.

## DISABILITY

Candidates are recruited on the basis of their musical abilities and potential and we welcome enquiries and applications from students with disabilities. Contact our disability advisor at [disability@ram.ac.uk](mailto:disability@ram.ac.uk) for more information about the support services in place for students with specific learning difficulties and disabilities.

## WHERE AND WHEN

If you live in Europe, auditions take place in London on dates between 27 November and 13 December 2019, except for Conducting, Choral Conducting, Repetiteur, the Continuing Professional Development Diploma and Research Degrees, auditions and interviews for which begin in February 2020. See [ram.ac.uk/applicationdates](http://ram.ac.uk/applicationdates) for full details.

We recommend that international candidates audition in London, but some principal studies can be auditioned at audition centres in North America and in Beijing, Hong Kong, Seoul, Shanghai, Singapore, Sydney, Taipei and Tokyo.

You can find the audition requirements for your principal study on our website at [ram.ac.uk/departments](http://ram.ac.uk/departments).



# TUITION FEES\*

## BMUS

UK/EU students	£9,250
Non-EU students	£23,000

## MA and PGCERT (one year/two years)

UK/EU students	£14,050/£12,050
Non-EU students	£25,850/£23,850

## MA and PGCERT (Musical Theatre)

UK/EU students	£15,600
Non-EU students	£19,280

## MMUS (one year/two years)

UK/EU students	£15,050/£13,050
Non-EU students	£28,850/£26,850

## PROFESSIONAL DIPLOMA

UK/EU students	£10,830
Non-EU students	£21,500

## PROFESSIONAL DIPLOMA

### (Musical Direction and Coaching)

UK/EU students	£11,280
Non-EU students	£21,700

## ADVANCED DIPLOMA (Performance)

UK/EU students	£10,830
Non-EU students	£21,500

## ADVANCED DIPLOMA (Opera)

UK/EU/non-EU students	£17,000
-----------------------	---------

## CONTINUING PROFESSIONAL DEVELOPMENT DIPLOMA

UK/EU students	£10,830
Non-EU students	£21,500

## MPHIL/PHD

UK/EU students	£6,650
Non-EU students	£14,550
PhD writing-up fee	£1,470

## STUDY ABROAD (incoming)

EU students	£15,500
Non-EU students	£22,600

## GAP YEAR/ORGAN FOUNDATION

EU students	£11,800
Non-EU students	£22,600

## LOANS

UK and EU BMus students can borrow money to help pay for tuition fees, and UK students can get living cost loans. UK and EU postgraduate loans are also available. These are funded by the UK government and administered through the Student Loans Company. The Academy provides means-tested fee waivers for UK and EU BMus students from low-income households.

For more information visit  
[ram.ac.uk/financial-support](http://ram.ac.uk/financial-support)

\*These figures relate to 2019-20 and are included as guidance only. Once confirmed, tuition fees for 2020-21 will be listed on our website at [ram.ac.uk/fees](http://ram.ac.uk/fees).

# GET IN TOUCH

**SWITCHBOARD: +44 (0)20 7873 7373**

**General enquiries:** [registry@ram.ac.uk](mailto:registry@ram.ac.uk)

**Disability Advisor:** [disability@ram.ac.uk](mailto:disability@ram.ac.uk)

**Students' Union:** [ramsu@ram.ac.uk](mailto:ramsu@ram.ac.uk)

**Advice on fees and visas:**  
[admissions@ram.ac.uk](mailto:admissions@ram.ac.uk)



To find out more about  
the Academy, go to our  
website at **[ram.ac.uk](http://ram.ac.uk)**

## PRINCIPAL STUDY DEPARTMENTS

Accordion: [accordion@ram.ac.uk](mailto:accordion@ram.ac.uk)

Brass: [brass@ram.ac.uk](mailto:brass@ram.ac.uk)

Choral Conducting:  
[choralconducting@ram.ac.uk](mailto:choralconducting@ram.ac.uk)

Composition: [composition@ram.ac.uk](mailto:composition@ram.ac.uk)

Conducting: [conducting@ram.ac.uk](mailto:conducting@ram.ac.uk)

Guitar: [guitar@ram.ac.uk](mailto:guitar@ram.ac.uk)

Harp: [harp@ram.ac.uk](mailto:harp@ram.ac.uk)

Historical Performance:

[historical@ram.ac.uk](mailto:historical@ram.ac.uk)

Jazz: [jazz@ram.ac.uk](mailto:jazz@ram.ac.uk)

Musical Theatre: [mth@ram.ac.uk](mailto:mth@ram.ac.uk)

Opera: [opera@ram.ac.uk](mailto:opera@ram.ac.uk)

Organ: [organ@ram.ac.uk](mailto:organ@ram.ac.uk)

Piano: [piano@ram.ac.uk](mailto:piano@ram.ac.uk)

Strings: [strings@ram.ac.uk](mailto:strings@ram.ac.uk)

Timpani and Percussion:

[percussion@ram.ac.uk](mailto:percussion@ram.ac.uk)

Vocal Studies: [voice@ram.ac.uk](mailto:voice@ram.ac.uk)

Woodwind: [woodwind@ram.ac.uk](mailto:woodwind@ram.ac.uk)





Making sure you get the most  
out of your experience as  
a student at the Academy  
is our priority.

We're committed  
to creating and sustaining  
an environment that  
provides equal opportunity,  
celebrates diversity and  
promotes inclusion.



**IMAGE CREDITS**

**LUKE ABRAHAMS** page 35 (inset) **CLIVE BARDA** page 15 (Thielemann) **MARCO BORGGREVE** page 15 (Aimard) **MARC BRENNER** pages 14, 18-19, 26, 58  
**HANYA CHLALA** page 21 (Birtwistle) **CHRIS CHRISTODOULOU** pages 7, 11, 15 (Adams), 30, 37, 43, 54, 77, 79, 81, 83, 90, 93 **JUNCHI DENG** page 40  
**BENJAMIN EALOVEGA** page 15 (Elder, Gardner, Wigglesworth) **LARS GUNDERSEN** page 15 (Znaider) **BENJAMIN HARTE** page 63 **MICHEL HENDRYCKX** page 15 (Herreweghe)  
**SARAH HICKMAN** page 61 **FRANCES MARSHALL** pages 17, 21 (bottom), 22, 23 (bottom left and right), 24, 27 (bottom), 32, 38-39, 42, 45, 48, 50, 52, 55, 65, 66, 72, 73, 74-75, 76, 82, 88-89  
**NICOLAS MCCOMBER** pages 34-35 **SIMON JAY PRICE** pages 23 (top), 46, 56, 62, 68, 69, 80 **ADAM SCOTT** pages 2, 8-9, 28, 29 **LARS SKAANING** page 15 (Abrahamsen)  
**MATTHIAS VON DER TANN** page 15 (Pinnock) **ROBERT WORKMAN** pages 15 (Cummings), 25, 27 (top), 60, 95





PLEASE  
RECYCLE

**Patron**


HM The Queen


**President**


HRH The Duchess of Gloucester GCVO

**Principal**

Professor Jonathan Freeman-Attwood CBE

 royalacademyofmusic

 RoyalAcadMusic

 royalacademyofmusic

Marylebone Road

London NW1 5HT

[ram.ac.uk](http://ram.ac.uk)

T: +44 (0)20 7873 7373

Sign up to receive monthly event highlights at  
[ram.ac.uk/sign-up](http://ram.ac.uk/sign-up)

The Academy is a registered charity, number 310007,  
and a company registered with Companies House,  
number RC00043.



ROYAL ACADEMY  
OF MUSIC



UNIVERSITY  
OF LONDON